THE ARTIST

OR,

YOUNG LADIES' INSTRUCTOR

IN

ORNAMENTAL PAINTING

DRAWING, ETC.

BY

E. F. CANDEE,

LONDON
CHAPMAN AND HALL
1851.

PREFACE

THE object of this Work is to furnish young persons with varied and innocent amusement, and to aid them in the useful employment of hours not devoted to more important occupations. In delivering the precepts for the acquisition of those elegant arts to which the volume relates, the Author has endeavoured uniformly to adopt the most precise and simple language, and has chosen a mode of composition which enables him to lay down the rules for study and practice, so as to render them most interesting to the reader.

Having repeatedly taught these Arts by letter, to absent pupils, and witnessed the success of this method of instruction, he is prepared to state, with considerable confidence, that those who will carefully follow the directions here given, will find their application attended with equal advantage

The Frontispiece is a very successful specimen of a new Art, which will no doubt, before long, be brought to such a degree of perfection, as to produce fac-simile copies of the finest Oil Paintings it is done by taking successive impressions from wood blocks and when it is stated that no less than twelve are used in this instance, and consequently that each plate goes through the press twelve times some idea may be formed of the ingenuity and skill required to conduct so difficult a process As a study for the Art of Grecian Painting the Frontispiece will be

found extremely useful, and the other illustrations, it is hoped, will greatly facilitate the improvement of the student

The production of this little Treatise has cost the Author much time and labour, but he will think himself fully repaid, if it should be deemed worthy the patronage of those who love to see young people made happy in the pursuit of useful, elegant, and pleasing occupation

done many fancy works herself her assistance will be highly desirable I am glad you have so early an intimation of the sale, as it will give time to undertake something of more importance than the contributions you made to Lady Cooper s sale for the benefit of the Infant School last year I think you were not quite satisfied with your offering upon that occasion

ELLEN —Oh no Mamma! I really feel ashamed when I recollect what mere trifles I sent —half a dozen pincushions—three or four pen wipers—a few paper flowers, and a card board basket or two were all I contributed Indeed, I am surprised Lady C should solicit my aid again But then do you not recollect I had only a few weeks notice beforehand and now, as the sale does not take place until the end of June, there will be full three months ample time to produce something more acceptable I will begin immediately and endeavour to show you that at least I am determined no exertion shall be wanting on my part to improve and make myself useful I am well aware that

talent is of little avail without industry; and I do not forget that when you wish to encourage me to greater application, you call my attention to persons, who, by assiduous industry, have arrived at eminence in the particular study I may be pursuing. I am determined therefore to exert myself, as I know it would give you pleasure for me to be reckoned a clever girl.

MAMMA.—Ellen, it is my wish you should not only be supposed to be clever, but really be so. And as you remind me that I frequently hold up to your notice instances of successful application, I will just relate to you an anecdote, which will prove that although mere accident will sometimes confer the reputation of great abilities upon an individual, it requires the possession of sterling merit to sustain such a character. An eminent physician, Dr. ——, dated the rise of his popularity from the following circumstance, which occurred soon after he commenced practising. Seeing a number of persons collected round the door of an apothecary's shop, he enquired what had happened, and was informed a poor

man had dislocated his arm, that three or four medical attendants had been endeavouring to replace it, but that after many violent and unsuccessful attempts, by which the sufferer was put to excruciating agony, they had given up the case, and were preparing to send the patient to an hospital Upon this Dr —— went in, and carelessly taking hold of the arm, to his own great astonishment, found the joint had slipped into its socket It was immediately reported that he must be a young man of consummate skill, and his services were sought far and near By steady application and industry he ever after merited the fame which had commenced in so perfectly accidental a manner Commendation, however, is a source of real pleasure, but only to those who, by pursuing merit, feel it to be their just desert I hope also you have a better motive, than the desire of applause, in working for the sale The good you will be the means of doing, by assisting in a benevolent cause, should be the chief inducement to you cheerfully to render your assistance

ELLEN —I am quite convinced we have no

controul over accidents, and must depend upon something more certain to obtain and preserve a good name in any way. But do, Mamma, let us summon cousin Charlotte to our aid, for only yesterday she was speaking of a new style of painting which she had recently learnt, and which she assured me was perfectly easy of acquirement to any one who could draw a little with a pencil I have learnt drawing for a twelvemonth, and should so like to begin painting, particularly if I could ornament some things for Lady C's sale by means of it As I hear Charlotte coming, will you ask her if she will teach me, and I promise to be a very docile and attentive pupil

MAMMA.—Charlotte, what is this new art which Ellen tells me you have lately acquired? She has been solicited to make a few articles for a fancy sale, and thinks if you would kindly take the trouble to teach her, it might help her to do something prettier than she accomplished last year on a similar occasion

CHARLOTTE.—I shall be most happy, my dear aunt, to explain the whole process to my cousin Ellen, and doubt not it will give

her great pleasure to be made acquainted with it. I am exceedingly delighted with it myself, and having done a great many pictures, can speak with much confidence of its merit. This beautiful art is called "Grecian Painting," from the near resemblance to the effect of several paintings discovered on the walls of ancient Grecian palaces. It is quite a recent invention, and like many other clever performances, is exceedingly simple, so that, when known, it excites surprise that it should not have been discovered long before. The advantages of painting in this style are many, the effect produced is that of so high a finish, and such exquisite softness, that any one unacquainted with the method, must suppose many days of close application to have been given to a picture which really occupied not more than two or three hours. Individuals who may have spent day after day upon a moderately sized drawing, in order to give a well finished effect to their performance, until they have perhaps grown quite weary of it, will readily appreciate the value of this new art. All that is necessary, previously to

practising this style of painting, is a tolerable facility in sketching an outline

ELLEN —Dear Charlotte, I suppose your allusion to laboured unfinished pictures, is intended as a hint to me, and, indeed, I have spent so much time over those two pencil drawings I showed you, that I am more than weary of them Dot, dot, dot, hour after hour, and then the first parts of the drawings appear so much less finished than the last that I must either go over them again or give them up in despair Still I will finish them, to convince Mamma I am not really deficient in perseverance

MAMMA —I am delighted Ellen, to hear your determination To apply to any study when it has ceased to interest you, is so satisfactory an instance of true perseverance, that it will afford me very great pleasure to witness so good a resolution carried into effect I think your cousin Charlotte was not aware of your having been engaged over the two pencil figures for so long a time, and therefore, you have only (to use a homely simile) put on the cap because you found it fit I hope this new

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method of painting is not calculated to destroy the habit of perseverance so necessary to secure success in every undertaking, and I shall be sorry if it is liable to the objections which have been raised against many of the ingenious arts of the present day, "that they are purely mechanical, and therefore without merit

CHARLOTTE.—You are right, Ma'am, in supposing me ignorant of the history of Ellen's pencil figures If allusion was made to any one, it was more to the recollection of my own than to another's drawings, when I worked in a very minute style But knowing there are very many young persons who waste their time over such performances for want of proper instruction, I intended to refer generally to such This work is not at all liable to the objections you instance, but, on the contrary, no style of painting can be mentioned which affords more scope for the exercise of the mental faculties, or is freer from mechanical aid A knowledge of it will be found to be a valuable acquisition to those who sketch from nature, as a finished effect of light,

shade, form and colour may be produced very nearly in the same time that is required for taking an outline in the usual way Fine paintings by the best masters, whether executed in oil or water colours, and, however elaborately finished, may be copied with great facility and advantage, and to persons possessing a good imagination, the ease with which original compositions can be executed in this way will be a truly delightful source of amusement and pleasure

MAMMA —My dear Charlotte, you excite my curiosity amazingly Do, I beg of you, let me see one of these drawings I am very fond of the fine arts, and used to draw a little myself I am almost, like Ellen, wishing to become your pupil, and I should be quite tempted, if my sight had not been rather weak of late

CHARLOTTE —I have brought a few subjects with me on purpose to show you, some of which have been selected from studies already published, for the purpose of encouraging Ellen to make a similar attempt, and thus become independent of studies done in a particular

style. I trust, the knowledge of this fact will counteract the notion which many junior students entertain, that those which have been already done are best suited to the art, and that all others must be exceedingly difficult. This idea has operated very injuriously in deterring pupils from making the attempt to copy subjects done in other styles. By comparing these with the drawings from which they are taken, Ellen will be much assisted, to copy others by herself. This painting (see Frontispiece) is a study from a picture by Gainsborough, the original of which is in the National Gallery.

ELLEN.—Oh, how beautiful! Look Mamma, at the exquisite softness, and yet how clear, and see how very transparent the water appears, although so much shade is introduced.

MAMMA.—Yes, I am quite delighted with the extreme finish and beauty of the whole; there is truly such an air of nature and reality about it, so much body given by the shading without the least heaviness, and such a delightful appearance of the atmosphere. Notice the distance, it absolutely seems as if

the mists of evening were floating between the spectator and the distant objects; and the clouds, too, how perfectly soft and natural. But, surely, Charlotte, you do not mean to say that drawings so finished as these can be executed in a short time?

CHARLOTTE.—I could very easily copy that drawing perfectly in one morning. You will not be so much surprised at this, when I have explained to you the principle of the art. The numerous advantages referred to are gained, simply, by applying colours to an unusually rough and hard surface; and in the discovery of a material capable of being rendered such consists the chief merit of the invention. When the colours are laid on the prepared surface the roughness produces the same appearance and beauty as stippling in miniature painting: and the extreme hardness of the surface admits of smaller or larger effects of light being restored with as much facility and certainty as by the application of light colours over dark ones in oil painting, or body colours. Here is one of the prepared boards quite ready for painting.

FIRST LESSON.

CHARLOTTE.—Now, Ellen, you must get me a large sheet of paper, or a cloth, to spread over the table, to catch any loose colours that may fall about; also a glass of soft water, a sheet of unglazed writing paper, a large white plate or palette, perfectly free from grease, and a good sized drawing board.

ELLEN.—Here is a drawing board large enough to make my hand ache in carrying it, a cloth, a square palette, heavy enough to remain steady while you rub your colours on it, and a glass of water clear as crystal, and fresh from the pump.

CHARLOTTE.—For which reason it will not be fit for our purpose. You may well look surprised, Ellen. I quarrel not with it for being clear and fresh, but if it came from the pump it is hard water, and I begged you to fetch soft water. If you will pay particular attention to my directions it will spare you considerable trouble, and very often save you from a complete failure. You have heard

probably how strikingly the great artist, Michael Angelo, illustrated the importance of paying attention to circumstances apparently trivial, have you not?

ELLEN.—No, Charlotte, at least I do not recollect hearing of it. I think you have taken a leaf out of Mamma's book, for she is fond of referring me to the sayings and actions of great men, when she wishes me to pay particular attention to her advice. What did Michael Angelo say?

CHARLOTTE.—Upon one occasion, a friend accused him of idling away his time, because he had been engaged several days upon a specimen of sculpture. "No," said the artist, "I have softened the features and given energy to the limbs, I have defined the muscles, and added more expression to the mouth, I have retouched and repolished the whole." "Well," replied his friend, "but these are only trifles." "You think so," said Michael Angelo, "recollect such trifles produce perfection, and *perfection is no trifle.*" After this, Ellen, I hope you will be disposed to give minute attention to my instructions. I must now

proceed to explain to you the contents of these two boxes The smaller one contains all the materials for preparing the boards, but as I have a few already prepared by me, I shall defer explaining that process to you until I have taught you the painting

ELLEN.—Then do you not consider the preparing the boards as a part of the art?

CHARLOTTE.—Yes, it is necessary you should be taught how to prepare them because, while it is quite a new process you may have difficulty in procuring them, particularly if you happen to be at any distance from London But if you can purchase them you had better, just for the same reasons that you would prefer purchasing to manufacturing drawing paper, or Bristol board when about to make a drawing, not so much for the want of the ability to do it as the inconvenience and expence of preparing either in only small quantities I shall therefore proceed to explain the painting first, and show you how to prepare the boards afterwards Now, Ellen, open the large box You observe there are six small bottles of dry colours

cobalt blue scarlet lake, lump black, chrome yellow No 2 indigo, and Indian red These have all been finely ground in spirits, so that no grittiness remains The four cakes of colour are Prussian blue, crimson lake Indian yellow, and burnt sienna One of the long bottles contains the fixing liquid, and the other picture varnish There is also a port crayon and a piece of French chalk half a dozen camel's hair pencils of different sizes, and one larger round camel's hair brush in tin two lead weights a pair of scissors, a knife called a mezzotint scraper, a skin of soft leather, and a tooth and a nail brush

ELLEN —Dear me, Charlotte, do you really use a tooth and a nail brush to paint with?

CHARLOTTE —I am not surprised by your inquiry Ellen It must indeed appear odd to introduce such things they are not, however used for the painting, but only to apply the fixing liquid I now proceed to work The plan I shall adopt will be to draw before you and you must afterwards copy my performance The advantage of this will be that you will have an opportunity of seeing the

drawing as it proceeds, and by your copying part before the whole is finished, I can more easily point out any little faults you make, and explain the method of correcting them. I will thank you for a book to put under the farther side of the drawing board that it may be a little raised. As the whole process is different from the usual method of painting, I think it will render it much easier of attainment if I make my first drawing entirely an effect of light and shade, without colour. I shall, therefore, use only the lamp black. I take out of the bottle about as much black as will lie upon a sixpence, and put it on the paper, which is kept steady by placing a lead weight upon each of the two corners. The board which I shall make the drawing upon measures ten inches by seven.

ELLEN.—But, Charlotte, where is the picture for you to copy?

CHARLOTTE.—I can explain the process to you better without a copy. The first study shall be in the style of one of Claude's pictures, his subjects being particularly well adapted to this art. To commence with the

sky—I take one of the softest pieces of leather, doubled up to form a little wad, dip it on the colour, smooth it lightly on a clean part of the paper to prepare it, then rub it on the sky, commencing where darkest, and working more gently towards the light, and by continuing to rub to and fro, I get it equally and gradually distributed To darken the effect I add more colour as at first, and when it appears irregular or spotted, put more between the darker parts, or if that will make it altogether too much shaded, I take a clean piece of leather and dot off the darker spots, just as you use bread to remove spots in a blacklead or chalk drawing When I have thus produced the appearance of a beautiful gradation of tint for the sky, with the same leather I form the clouds, paying great attention, in order to imitate the varied forms of Nature Contrast being essential to a good effect, Nature seems carefully to have avoided tameness and uniformity in her corresponding productions If then you have dark clouds, you must also have them relieved by light ones, large by small, &c In the

drawing I am now about, you may observe the upper clouds are streaked, lengthened and dark, while the lower ones are more curved, compact, and light Having thus formed the clouds by shading, I take a harder piece of leather to restore the effect of light, and folding it tightly in half, and then doubling it again, I obtain a hard corner, which I rub over the edges of the clouds to take off the colour, by continuing to rub, I easily produce quite a light edge, and to get a few sharper and brighter touches, I take the knife, and holding it firmly and very much aslant, scrape off the colour towards the highest lights

Having finished the sky, I proceed with the extreme distance A piece of stiff leather will define the form, and commencing with the hill to the right as the darkest feature of the distance, I put the colour on in a broad uninterrupted shade, taking care to leave none of the effects of light, which are easily restored with clean leather and the knife, as in the clouds The distance is done with a light touch to keep it pale. Very marked

forms in the distance or other parts of the drawing as in the shaded side of the hill to the right are obtained by rubbing close to the outline after it has been shaded with a clean hard piece of leather folded very tightly together, by which means it will become as clearly defined as can be desired The effect of water on a fine day when its surface will not be much disturbed by wind, will be given by the reflection of objects immediately over it You may, therefore, shade as if it were an inverted sky at first and all other objects at the waters edge will appear equally inverted only observe I make the outline less defined and the depth of shade rather less than that on the object itself particularly if the reflection be far from it thus the top of a lofty tree, or building will in the reflection be quite pale compared with the trunk or base, which may be near the edge of the water

ELLEN —What is the reason of that, cousin Charlotte? I thought water, like glass, reflected objects just as they are But as I shall only copy drawings at present and shall not be able for a long time to produce any

from my own fancy, perhaps it is not worth while to trouble you to give a further explanation now.

CHARLOTTE —I assure you, Ellen, if you understand the principles of any art you study, you will be much more likely to succeed, not only in composition, but also in copying, whether from Nature or a picture Your notion that water is equal to glass in the power of reflection is not altogether correct, for it is only when the water is perfectly smooth and unruffled that it reflects a distinct image, *and this is seldom the case with large* bodies of water, such as that represented in this drawing Therefore, the rule I have given applies to the general appearance of reflected objects When the surface is much agitated you will perceive scarcely any reflections of shade, while the light will be increased exceedingly the reflection of the moon on rippling waves, for instance, presents a stream of brightness.

Taking more colour for the middle distance, I proceed with greater confidence, being particular to make the forms of masses correct.

The colour must be worked more over this part of the landscape to ground it in properly, and the leather moved not only to and fro, but also in a circular direction, taking great care too that the outline is clearly defined Having put shade enough, I take a clean piece of leather, and very carefully restore the effects of light on the extreme distance first, and on the middle distance afterwards, also on the reflected objects, and finish with the knife, to obtain the brightest touches of foliage and decided lights on the buildings, &c All this must be done before the foreground is introduced, in consequence of the quantity of colour required for that part, and its liability to be removed if the surrounding work is done afterwards

You shall now copy this, as far as it is done and show me how you have succeeded, to morrow This board, which you may draw on is just the same size as the copy

ELLEN —I will try what I can do, Charlotte but having always drawn an outline, before I ventured to shade, I fear I shall produce but an imperfect copy of yours

Might I not just sketch the form with a pencil for the first effort? I think it would be a great help to me.

CHARLOTTE.—My objection to your sketching an outline is simply that I think it quite unnecessary. The advantage of an outline in general is, that it is made with some material which can be easily removed if required, and it is requisite chiefly when you are about to put on a colour or substance which cannot be altered when once applied; as in an Indian ink, sepia or coloured drawing, you make the outline with a black lead pencil, and alter it with Indian rubber till you get it quite correct, then you shade with the Indian ink, which cannot be altered, but if wrong must be sponged out and entirely done over again. Now, if you recollect, I have explained to you, that the shading of this drawing can be easily altered, by adding more colour, if necessary, to enlarge any object, or with a clean piece of leather taking off the colour to diminish it. You will very soon find that you can get the proportions and likeness of objects more readily, by introducing the whole mass of

shade at once than by merely paying attention to the outline This remark applies in your case, because you have made some little progress in drawing already, for if you had never studied drawing at all, it would be indispensable that you should first practise with an outline only, to obtain a correct eye in copying the proportions of objects

ELLEN —Well then, I will adopt your plan and dispense with the outline But as you will not be with me when I make my first attempt, suppose I should, from accident, or want of sufficient care, make such disproportioned forms as to induce me to wish to undo all I have done, is there any possible way of removing it altogether?

CHARLOTTE —If you should be so unfortunate as to spoil your drawing, take a soft brush, and with a little soap and water you can remove it entirely, only let the board get perfectly dry before you use it again You must not hold it to the fire, as that would soften the paint which is on the board, and the composition will come off

ELLEN —I am very much pleased to know

it can be so easily removed I shall now set about it with confidence

SECOND LESSON

CHARLOTTE —Well, Ellen, I am glad you meet me with a cheerful countenance I think it a good omen that your doubts of success have not been realized?

ELLEN —Indeed, Charlotte, I have succeeded much better than I anticipated But I have done the drawing over as many as three times at first I made the sky too dark in the light part, and finding I could not remove it sufficiently with the bread, but that it still looked heavy, as if it were a dull day, instead of a bright one, I washed it out, and then after putting in all the shades, with a tolerably good form, I completely spoiled it with the knife All the touches made with it looked so sharp and disagreeable that I nearly lost my patience then I recollected you told me to hold it firmly and very much aslant, which I had not before attended to, and finding I

made some touches of foliage broader and freer by this means, I determined to wash it all out, and try it again Here is my third performance, and this time I think I have succeeded tolerably still I am sure you will kindly point out any faults that need to be corrected.

CHARLOTTE —You have succeeded quite well enough to afford considerable encouragement to persevere The faults that I perceive are such as a little more practice will enable you to avoid. The outlines are not sufficiently defined, and to prevent this indistinctness in future, you must press the leather up tighter, and rest with more decision when forming the outline—the light on the clouds is rather too sudden, requiring more gradation—you have also still used the knife too freely. Be very careful to preserve the half tints in all your drawings. I should make the same observation in reference to the light touches of the trees—they are all equally bright, and of a uniform size, giving a monotonous effect Study the copy, and you will perceive an evident difference; some large

and bright, others small and faint There is also a want of plan in your foliage Pay greater attention to the grouping of the light masses, and you will produce a more natural effect. Let me put your drawing by the side of the copy on the ground Now stand up, and look at them Don t you perceive how much more the dark parts of yours are broken in upon by the groups of light, than in the copy? It wants repose Now, if you will take a piece of leather, with a little black on it, and subdue about one half of the light on the foliage, where it is stronger than in the copy, it will be a great improvement.

Ellen —Thank you, Charlotte, for all the trouble you have taken to point out the faults of my performance I confess you have put me amazingly out of conceit with it, yet upon the whole I think you give me encouragement Do pray go on with the copy, for I long to see the foreground added

Charlotte —My dear Ellen, you could hardly expect unqualified approbation of your first performance These alterations that I have suggested are after all but trifles Per-

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haps you would have been more pleased if I had not made so free with my criticisms

ELLEN.—Oh, no! I shall very much prefer your pointing out every fault It would be the height of folly in me, indeed, to wish to learn any art, and yet not like to be set right when I am in error Your hint about trifles is not lost upon me, for I assure you, I have not so soon forgotten what an attention to trifles leads to

CHARLOTTE.—I am glad to hear it Ellen—and now I shall proceed with the drawing, upon the understanding that when in future your want of success shall discover that you have forgotten my instructions, I shall be permitted to remind you of them, without incurring your suspicion that I am pointing out errors for the sake of finding fault I take a soft piece of leather and dip it on the colour two or three times, to have plenty, and begin with the darkest part to the left hand, the group of large trees in this example I work it in a good deal, paying some attention to the effect of light and shade in the whole, then, with a smaller and harder piece of leather, I

finish towards the outside of the form, being careful to attend to the appearance of broken foliage, and its lightness towards the outline Banks, rocks, &c, must have plenty of colour, and the forms of all objects in the foreground must be very plainly marked I now take the piece of chalk, and scraping off the sharp edges, fix it in the portcrayon, and cut a point with a knife, cutting from the point, just the reverse of the mode of pointing a blacklead pencil With the chalk thus pointed, I sketch the stems of trees, or any object that is very dark and narrow

upright and firmly in my left hand, with the handle upwards I dip the tooth brush into the fixing liquid, and shake it with a jerk over the cup two or three times, to throw back nearly all the liquid, I then draw it up *quickly against the other brush directing it* over the picture If you look towards the light while I do this you will perceive the liquid falling on the drawing in a shower By guiding the brushes at the same time I take care to cover the whole drawing taking more liquid when it ceases to fall from the brush until I have covered the whole I put a greater quantity of fixing on the dark parts of the drawing as they are more apt to get rubbed I shall now pour back the fixing liquid into the bottle and you will perceive but little has been used Be careful not to let it stand in the mug after you have done with it for if you neglect this caution the spirit will evaporate and it will become too thick for use again The drawing is now in a fit state to receive the varnish This may be applied all over if you wish to put it in a frame without a glass, and it will have

the appearance of an oil painting or if only the foreground is varnished it will considerably improve the effect but when framed it will require a glass to secure it against dust To varnish the whole of the picture I take the round camel hair brush in tin, and dipping it into the bottle of picture varnish spread it lightly and evenly over the drawing beginning at the sky and working downwards You observe I have enough in the brush to make it move easily without much pressure, lest it should disturb the colour I must then put it away to dry in some place where no dust will settle upon it and in about two days it will be hard enough to receive a second coat in the same manner and in two more a third when it will be finished To varnish only the foreground I work with very little varnish towards the outside of the objects and make it sufficiently irregular to prevent a formal or hard outline This also will require three coats of varnish I carefully clean the brush with rag and a little spirits of turpentine We have now finished our lesson for to day If you succeed tolerably in this, our next

study shall be a coloured landscape. I shall, however, beg you to try your skill in copying a few good engravings before we proceed to colours; by which means you will obtain a greater facility and judgment in the use of the leather.

ELLEN.—What style of prints will be best for the purpose?

CHARLOTTE.—I recommend mezzotint engravings, as bearing the nearest resemblance to the effect produced by this process. A series published by W. B. Cooke, called "Gems of Art," and taken principally from the best masters, you will find excellent studies; but any good engravings or lithographic drawings will answer your purpose. Attend to this one piece of advice; place your copy at the distance of four or five feet from you, particularly during the first part of the process—towards finishing, it may be brought a little nearer.

ELLEN.—I am so pleased with your drawing in its finished state, that I shall sit down to imitate it, with a full determination to take especial care, as I wish to produce an exact

copy, and when I see you for the next lesson, I promise to appear with a cheerful countenance, whether I am satisfied with my performance or not.

CHARLOTTE.—And then I may feel at perfect liberty to offer any remarks that I shall consider necessary as conducive to your improvement.

ELLEN.—I hoped you had forgotten the disappointment I discovered.

CHARLOTTE.—I had, until your promise to appear with a cheerful countenance revived the recollection of it. I think you will be more watchful in future.

THIRD LESSON.

CHARLOTTE.—Well, Ellen, how many drawings have you finished for me, besides copying the one I left you?

ELLEN.—I have done as many as four. I cannot tell you how much I am pleased with this art. I find it easier at every new trial. The first subject I attempted to draw from

an engraving puzzled me considerably; but by attending to your recommendation to put the copy at a distance from me, I found I studied the effect of the whole instead of poring over each little part, and soon obtained the general appearance of the view; and then practice gave me confidence, so that I found I could get a much more decided outline than at first. You will smile when I tell you I have spoiled three. In putting on the fixing, I did not shake enough back from the brush; and when I held it up to sprinkle it on the drawing it fell in large drops over the sky, and looked like grease spots; and with the next I quite forgot to put the fixing, and when I varnished it the black was smeared over the light distance, and completely spoiled it. My third calamity arose from working too heavily with the knife, and in taking off the shade to get a light cottage, I scraped so freely that I got off all the composition, and the brown colour of the millboard appeared. However, I must not chatter away all the time allotted to our lesson. These are my

drawings—so please you to give me a faithful opinion of them.

CHARLOTTE.—I am truly happy to meet you in so good spirits, Ellen, only let me express the hope you will not suffer them to evaporate while exposed to the influence of legitimate criticism. Many of the faults which I perceive in the first drawings you have corrected in the last—the very crude effect of sudden light and shade is much less apparent —the outlines are clearer also. There is one fault even in the last drawing so conspicuous that it appears to have been done designedly, and that is, the continued unbroken outline so often occurring. If you study Nature, or any good drawing, which is Nature at second hand, you will perceive that something or other will always cause a break in the line, and destroy the formal effect of a continued outline; the grouping of light on the foliage in your performance has too much sameness. Endeavour to get variety of touch and also of grouping. Some of the touches with the knife should be long and narrow, others

broad, and some short and narrow, and others broad; some curved a little, others more. The figures are not so well proportioned as they should be. These are so important, that I shall recommend you to make yourself well acquainted with the proportions of the human figure, by studying a treatise on that subject. If you observe, the head of one is too small in proportion to the figure generally, giving the idea of the head of some very small person on the shoulders of a large man, and the arms of the woman are too short for the height of the figure. The fixing has been put on rather too freely, so that it shows a little in small spots in some places, and the varnish lies in ridges, from having been put on thicker in one part than in others. These things you will soon correct if you proceed with as much diligence as you have already discovered. I will now begin a coloured performance. The board for this purpose is prepared with a pale buff tint, which is better than the white, as it gives a pleasing and natural tone to the painting.

ELLEN —Must the boards for the painting always be of that colour?

CHARLOTTE —This tint will be found the most generally useful though for some purposes a different one may be required, a moonlight scene for instance should be done upon a surface nearly white like those you have already used, and a mid day effect will require a darker tint of yellow for a ground I take out of the bottles a little cobalt blue, about as much as I took of the black before, at a little distance from it about half that quantity of black and still less of yellow and lake I commence with the sky as before, dipping a soft piece of leather first on the cobalt and then on the lake taking very little of the latter colour, mix them by rubbing lightly on a clean part of the paper, and then apply it to the sky, with the same care as in using the black I now take a very little yellow on a clean piece of leather, and rub it gently on the lightest part of the sky and to prevent the effect of green where it approaches the blue, I put a tint of lake alone For the shadow of

the clouds, I add a very little black to the colour I first used, cobalt and lake, if rather more of the latter in proportion it will improve the tint for an evening effect, which I purpose to make this drawing The light I restore with the harder piece of leather and the knife, as before For the extreme distance, cobalt, lake, and very little black, will make the tint, for the middle distance I add more black, and for the foreground, I mix the same three colours, unless I want an exceedingly strong effect, when I prefer black, Indian red, and indigo A little practice will enable you to judge of the right proportions to produce the proper grey tint for light and shade This grey tint I work in just as I applied the black, and finish by restoring the light with the leather and knife The stems of trees, &c, I put in with the chalk, or a camel hair pencil, and some brown colour, after the drawing is fixed I have proceeded now just so far with the effect of light and shade as you have already practised with the black alone It is now to be fixed with the liquid Be very careful to remember this after your own is

done, or the brush will disturb it, so as to spoil your work in colouring. The succeeding part of this study will form the subject of our next lesson. I will just mention that the effect of light and shade of this drawing presents a more sudden and harsh appearance in its present state than is quite agreeable; but you will find the application of colour at our next sitting will entirely subdue this; and, indeed, I must request you to bear in mind, that it will be necessary to make allowance for the subduing effect of colour, or your drawing will very likely look heavy.

ELLEN.—If you have only aimed to produce the effect of light and shade thus far, would it not be less trouble to use the black as before, and let that be coloured, the same as lithographic drawings and prints are first printed in black and coloured afterwards?

CHARLOTTE.—The best means I can adopt to satisfy you that the plan I am now pursuing is decidedly preferable, will be to colour one of your black drawings, and place it by the side of this when finished, and you will instantly perceive the superiority of preparing

in grey tints The beautiful blending of colours with grey tints, forms a striking contrast to the unharmonious appearance of a coloured black drawing, so much is the eye offended by the strong contrast of colours upon black prints, that generally only the pale impressions are selected for the purpose of colouring. I can assure you, Ellen, you will find scarcely more trouble in shading with the tint made of the three colours, than in the use of the black alone, and very certain I am, when you perceive the great advantage, you will feel amply repaid for the little additional trouble

ELLEN —It was chiefly from curiosity I was induced to ask you for the explanation, and not from a wish to spare myself any additional trouble the using the grey tints might occasion I think even in its present state the drawing has a very beautiful effect, and I have no doubt when the colours are added, its beauty will be considerably heightened When I am tolerably proficient, I wish to make Mamma a pair of pole fire-screens, for the dining-room She has delayed purchasing

any, in the expectation that I should be able to ornament some for her; and in the drawing-room too there are none—do you think I shall be able to make some drawings for the purpose in this style?

CHARLOTTE.—Certainly, Ellen, I would recommend you to draw two handsome subjects in black only, for the dining-room screens; and you can begin them before the next lesson, to have my advice on them; and when you have succeeded with the colouring, I would advise you to ornament a pair in colours for the drawing-room.

ELLEN.—I am quite delighted to be so soon able to turn my acquisition to account; and Mamma will be so pleased. I shall proceed in my study with increased satisfaction, and I hope, my dear Charlotte, I shall not disappoint your expectations by next lesson.

FOURTH LESSON.

CHARLOTTE.—Well, Ellen, what success have you met with this time? Did you find much difficulty in mixing the grey tints for shading?

ELLEN.—Not very much. I only found the black overpower the blue and red for the clouds and distance, but by using it more sparingly I succeeded better. I have finished two drawings in black alone, for Mamma's pole screens; but if you will just put a few touches to finish them, I shall like them better.

CHARLOTTE.—No, Ellen, I must decline doing that; and when you have duly considered the subject, I am pursuaded you will agree with me, that it will be preferable they should be entirely your own performance. If you have taken the greatest pains with your drawings, and get a friend to make but two or three touches in addition, no sooner is it known than all the merit and ability discovered in them, are attributed to the assistance thus

given, and, however unimportant the additions may be, the mention of it conveys an impression to the mind that without them the performance would be unfit to be placed before one's friends Let me see your work, and I shall readily offer my advice upon it, and suggest any alteration that I think desirable to be made by yourself Show me thedrawings for the screens first Oh, you have chosen one of Gainsborough s landscapes This is a favourite subject with me I see you have not introduced all the figures, as you probably thought it would be too difficult The streaks of shade on the pond are much too hard and formal, these I should alter, and also the touches of foliage, of which you have put too many, the trees appear over done with work, and the stones on the bank to the left are more uniform in size than has a good effect The companion is from one of Claude s pictures Here your effect is very good The only thing that strikes me as being incorrect is the heaviness of the tree to the right hand I think the artist intended to present a pleasing contrast to the eye by the spare foliage of this tree, as op-

posed to the thick, full masses of foliage of the large group in the middle. Your coloured performance is not quite so good a copy of my subject as I expected. The tint for the distance is too decided a purple, the yellow on the sky is also too strong, producing a gaudy effect, and the shading for the foreground has too much lake in it, giving rather a brown colour than a shadow tint. However, as before stated, practice will enable you to correct these things. I shall now proceed to the colouring. I rub a little Indian yellow on the palette, and at a short distance from it some burnt sienna, Prussian blue, and crimson lake; with a camel hair pencil of a moderate size I mix yellow and sienna, for the brightest tint on the trees, working it with the brush to make it take well, but not making it very wet, or it will produce a hard outline. This will dry very slowly, and so allow time to add other tints without showing a disagreeable opposition of colours. I put a little blue to the colour before used and cover the other parts of the tree, sometimes adding more burnt sienna, at others more blue, and occasionally a little lake,

to vary the effect of colouring And while these first tints are getting dry, I put on the colour to the distant objects, which will partake more of the blue and lake than the colours for the foreground Where great strength of colouring is required, as upon objects in front, I put on colours before used, a second time over those parts of trees or other objects which appear stronger in the copy, and as the colours dry considerably paler than they appear while wet, I must make allowance for this by using them darker than I otherwise should With these colours I paint small sprigs of foliage, and any objects I wish to introduce, and the effect of light can be restored with the knife as well after the painting as before Therefore, when the colouring is finished, I restore a few spirited touches with the knife, and colour them faintly afterwards, and finish by putting thin coats of varnish over the foreground, or the whole, but not until the colouring is perfectly dry I have now completed this subject, and at our next meeting I promise to explain to you the method of preparing the surface for this style of painting In the mean

time you will get the subjects done for your Mamma's drawing room screens, and we will then consult with her how they shall be mounted

ELLEN —I think the colours a great improvement indeed What a pleasing picture it makes I hear Mamma coming, and as she has not yet seen my drawing, she will be anxious to know what progress I have made Do you approve my showing the two finished drawings? She will be so pleased with them

CHARLOTTE —Certainly, and we will consult her about the mounting

MAMMA —I hope I shall not interrupt you, as I perceive you are busily engaged I trust Ellen has been an attentive pupil It is very kind of your cousin to take all this trouble— have you given satisfaction?

CHARLOTTE —Truly, my dear Aunt, Ellen has evinced considerable application, and in consequence has succeeded beyond her own expectations You shall, if you please, judge for yourself We have finished our lesson for to-day, and want your assistance, if we may detain you a short time These two

drawings Ellen has just completed, intending them for screens for your dining-room, if you approve and will accept of them for that purpose.

MAMMA.—I am very much gratified that Ellen has thought of me. The drawings are so prettily done I shall be proud to have them. I must consider them a joint present; for these being her first efforts in the new style, I suppose she has had considerable help from her cousin.

ELLEN.—Indeed, Mamma, they are entirely my own work. I wished Charlotte to add a little finish to them, but she positively declined doing so; and the only help she would grant me was her advice, what to alter and amend. I cannot regret this now, as I find you kindly approve of them in their present state.

MAMMA.—I am greatly obliged to your cousin for being so considerate. I have often regretted it should be so much the practice with persons who teach drawing to finish their pupil's performances. It imposes upon their friends the disagreeable necessity of explain-

ing that the work has been so finished, and which excites a suspicion that all that is good has been effected by the tutor or if you have not an opportunity of explaining the circumstance, you must feel that you have unwillingly practised an imposition, by permitting the idea that it has been all done by your friend

CHARLOTTE. — Another great evil arising from this practice is the bad effect it produces upon the pupil's own mind, inducing a want of confidence in herself The plan of retouching and finishing every performance is very much calculated to make students think there is some magic power in each touch, which it is vain for them to suppose they can acquire Thus implanting an extremely false and discouraging notion in minds frequently already too timid to make any persevering effort to conquer difficulties I term it a false notion, because the real difficulty is occasioned by want of knowledge of the principles of the art, and in the possession of which the master is enabled to produce so much effect with few touches As the proper information, however, may always be obtained

either by study or tuition it cannot be indispensably requisite that a pupil's drawing should be touched by a more able hand. If the student is properly informed by having the causes of failure clearly explained the same hand that spoiled a drawing in ignorance, will be able to restore it when the principles of good effect are thoroughly understood I have stated this view of the subject because I am fearful Ellen still entertains an idea or an impression nearly amounting to it that by some indefinable skill I am able to convert a very daub into a faultless performance

ELLEN —I certainly have a general notion that you can transform a bad drawing into a good one with very great facility and I shall be delighted indeed when I have sufficient knowledge to succeed with equal certainty

MAMMA —But may there not be cases when, if not absolutely necessary, it is highly desirable the teacher should render assistance to the pupil by way of encouragement? I recollect when I learnt drawing with several other girls we were so much pleased when we had a little done for us by the master that we

certainly proceeded with more courage afterwards it was like a traveller getting a lift by the way, who would go on with cheerful and increased speed after being helped on his journey by a friend at hand.

CHARLOTTE.—I agree with you, Ma'am, that it will sometimes be exceedingly useful to the juvenile student to have some assistance. When several young people are learning drawing together, it is next to impossible that the master should draw a whole subject before each pupil, and as the most successful mode of teaching is to let learners see in what way the work is performed, as well as to receive verbal instructions upon it, I believe the only means of carrying this plan into effect, will be to have part of their drawings done for them, to show them how to proceed. But then they should always be instructed to state that those drawings were executed with the assistance of the master, and as specimens of their own unaided skill, let them have a few that shall be entirely their own work, and I would recommend that all such drawings as have the master's touches added be kept by themselves,

as studies for reference in future, and any that are given away to friends be altogether their own production

MAMMA.—I think Ellen will now understand you clearly, Charlotte, and also see the propriety of acting upon your recommendation What did you refer to when you mentioned your wish to advise with me?

CHARLOTTE.—We wished to know in what manner you will like to have Ellen's drawings mounted for fire-screens?

MAMMA.—I think they should correspond with the furniture of the room, the curtains are drab, with pink bindings but I shall be quite satisfied with your judgment, Charlotte.

CHARLOTTE.—A handsome embossed board of a drab colour, and a neat brass moulding to the outside will be quiet, and agree with the room, and they may be covered at the back with pink embossed paper

ELLEN.—Do you think I could make them up myself, Charlotte? Perhaps if I send them to a shop, so much care may not be taken of them as they require.

CHARLOTTE.—I must say, from experience, if you send them to any one accustomed to such work, the greatest care will be taken of them; but as it will be interesting to do them yourself, I shall be happy to show you how to proceed. We must get a pair of mahogany boards cut for them at a cabinet-maker's, and the brass mouldings to fit on loosely, also the embossed boards and coloured paper at a fancy stationer's. Let half a tea-cupful of strong paste be made, and bring the brush, called a round sash-tool with you, put the drawing exactly on the middle of the embossed board, and draw a pencil round it close to the edge, then with a flat rule and a sharp knife cut out this middle piece, rather within the pencil mark: place the mahogany board upon the back of the embossed board which you perceive is larger than the wood, and make a pencil line close to it, cut this out with the large scissors a little within the pencil mark.

ELLEN.—Will it not then be too small both for the drawing and the screen also?

CHARLOTTE.—Yes, it will before it is pasted, but you know when paper or card-board is

damped it stretches, and if allowance be not made for this, it will occasion some trouble in putting together

The embossed paper must be marked and cut out in the same way Put the paste equally over the back of the embossed cards, and upon the back of the drawing also, laying them on a sheet of clean paper and leave them until nearly dry, then put a second coat of paste on place them on the screen, and immediately put a sheet of dry clean paper over them rub upon it to and fro with a handkerchief or towel until you have made the drawings and card boards adhere firmly to the wood Now leaving the clean paper on them place a towel folded five or six times upon them a large book or board upon that, and three or four heavy weights upon that. You will find some pieces of lead of about four pounds weight useful for many little purposes Leave them in this state until the next day, when you may put on the embossed paper, in this manner paste the back of the wooden screens rather freely, take the embossed paper up by the two ends and put it on the screen,

letting the middle of the paper bend down to reach the screen first, and the ends afterwards, then put the clean paper over it and press it gently all over to make it adhere as before, put a lighter weight on this than on the front, or it will be flattened too much, leave it till the following day, when the brass moulding may be screwed on, and also the springs for the back

FIFTH LESSON

CHARLOTTE.—To-day, Ellen, I am to show you how to prepare your own surfaces for Grecian Painting If you can purchase them ready prepared, I recommend you to do so, on several accounts It will indeed, be considerably less expense to you to purchase, but as you may have some difficulty occasionally in getting them properly prepared, it will be well to know how to prepare them yourself I have with me some mill boards prepared for oil painting, these you can buy of various

sizes, and different thicknesses at any shop where drawing materials are sold. I shall now put out the contents of the smaller box, which I brought at first: it contains a packet of white marble dust, which when more is wanted may be readily procured at a stone-mason's, be particular to have it ground very small, and sift it through fine muslin yourself afterwards. The other articles are a bottle of nut oil, and one of mastic varnish; thin bladders of colour, flake white, yellow ochre, and No. 2 chrome yellow, a white brush, which is called a sash-tool, like the paste brush, and a darker one made of badger's hair, and called a sweetener. I put the point of my pen-knife into the body of each bladder and press out about a tea-spoonful of white into a jar or tea-cup, with a very small quantity of yellow ochre and chrome yellow. I add two tea-spoonsful of nut oil and also of mastic varnish, and mix them well with the white brush, to make the light buff colour, most generally required. I need scarcely mention that more of each yellow added will produce a stronger colour if you desire it, while more white will

make it paler. This colour I spread equally over the prepared board with the light brush, smoothing it first lengthways, then across sideways. I now take the sweetener, and without any colour, brush lightly across the streaks of paint, first in one direction, and then in a different one, to remove the ridges of colour left by the other brush: for however carefully it may have been put on, you will find the stiff brush will leave the marks of the hairs. When I have smoothed it with the badger's hair brush, I put the marble dust into a jar and tie over a piece of fine muslin, and then shake it on the painted surface, by knocking the handle of the sweetener against the side of the jar while held over the paint. I continue to do this until the whole is covered, having the appearance of fine flour scattered over it. And holding it sideways, I look towards the light to see if any part of the surface shines. If it does, I add more marble dust, until all the glazed appearance is gone, when I knock it sideways upon the table or some hard surface, to shake off all the loose dust; after which it must be put away for a

week to let the paint harden, taking care that nothing is put on it in the mean time.

ELLEN.—Are we to wait a whole week before it is finished? If so this will be but a short lesson.

CHARLOTTE.—Those we begin to-day must not be finished until the end of a week; but that you might see the whole process of preparing at once, I have brought with me a board which I did last week, as far as we have done this to-day, and can therefore proceed with it. Being the same size as that, you have only to suppose a week has passed, and you may then imagine I am proceeding with the same board. First I brush it well with a clothes-brush, to take off the loose dust; now pass your fingers lightly over it, and you will perceive its extreme roughness.

ELLEN.—Dear me, it is quite sharp—I am surprised at this. I thought you sifted the marble dust so fine that it would scarcely present an uneven surface. Surely such large grits as I feel could not have passed through the muslin.

CHARLOTTE.—No, it is occasioned by the paint, which in drying binds several particles

together, and makes them feel as one. To get rid of this roughness I take some fine sand paper, and rub it against another piece of sand paper lightly, to remove its extreme harshness, and then rub to and fro on the prepared surface, until it is as smooth as I wish it I take great care not to rub it too much, as that would remove all the marble dust, and the colours would not adhere, which would be a greater error than leaving it a little too rough It must now be brushed again, when it will be fit for use either immediately or at any future time.

Ellen.—Will you tell me what errors I am likely to commit in preparing these boards, that I may endeavour to guard against them? It seems so very simple to see you do them, that I fancy I can scarcely fail to do them right at once.

Charlotte.—I will tell you the difficulties I met with myself At first I put the paint on considerably too thick, and the consequence was that it took a very long time to dry, and indeed, never got thoroughly hard, but always remained lumpy and excessively

rough I then went to the other extreme, put it on so thin that directly I applied the glass paper the marble dust came off so freely, that it was too smooth to hold the colours in painting, and before I thought of the plan of rubbing one piece of glass paper against another, I found that it always left some long scratches across the board, which appeared when the painting was done Another thing that gave me trouble was the difficulty of making the paint dry hard in damp weather, this I accomplished by adding to the paint when I mixed it, a little sugar of lead ground in oil

I may add that the muslin which I used at first was much too coarse, on which account the marble dust came out so fast that it gave a cloudy appearance to the surface I recommend you to be careful to keep your brushes in a fit state for use Always clean them immediately after painting with them, wipe out the paint with old rag first, then pour a few drops of spirits of turpentine on the brush, and wipe it again, afterwards wash it with common yellow soap and water

I have been thus particular in mentioning

these things, with a view to prevent any feeling of discouragement when little difficulties arise, not with the expectation that all such difficulties will be avoided there are so many ways of falling into error in every thing we attempt that is new to us, that practice only can make us perfect If all the errors that are likely to be committed in the acquirement of any art were brought together, and presented to the student's notice at once, I am persuaded it would raise such a mountain of difficulties to be avoided or overcome, that many would be so appalled, as to be induced to give up the attempt, who would otherwise undoubtedly have succeeded I have therefore arrived at this conclusion, that wherever I perceive a wish and an effort to succeed, encouragement should form the chief ingredient in the advice administered to the young student.

ELLEN —Then, Charlotte, as you give me abundant encouragement, I may, without any large measure of conceit, conclude that you discover on my part some little diligence and perseverance ?

CHARLOTTE.—Oh yes, certainly, you are

really quite a prodigy of attention and cleverness?

ELLEN.—Indeed, Charlotte, you are too severe?

CHARLOTTE.—Not at all, my love. Whenever my friends look out for praises, I give them more than they can desire, as the readiest means of bringing them to their senses.

ELLEN.—Well, I shall take the hint, as I am sure you mean it kindly. I am only glad Mamma did not happen to be present just now. But here she comes, so if you please, Charlotte, don't allude to it, lest it raise a smile at my expense.

MAMMA.—Well, Ellen, how does your painting proceed, are you still improving, and pleased with your new art? I am come to make a demand upon your generosity, you friend, Maria, is to be married next month; and I beg you to prepare something as a present for the occasion. I think a pair of nicely painted pictures, with handsome frames and glass, will be highly acceptable; they can be hung in the recesses on each side of the chimney-piece in Maria's boudoir.

But I must refer to you, Charlotte. Will your pupil be able to accomplish any thing worth giving?

CHARLOTTE.—By the time you mention Ellen may paint three or four subjects for further improvement, and will then possess sufficient confidence to produce two larger ones as a present for the occasion.

ELLEN.—I shall be very pleased to make the trial, Mamma; and when they are done, you shall decide upon their fitness for the purpose. Do you think we could contrive to have them hung up without Maria's knowledge, and call the next morning to hear her real opinion of them, before she is made acquainted with the donor? Any approbation she would express would then be so genuine.

MAMMA.—You make me smile, Ellen. Young people always look on the bright points of their fancied scenes. Might we not with equal justness say, that any defects she might refer to would be equally genuine? This however will not lead me to reject your plan; on the contrary, I am so pleased with the thought, that I will get Maria's mamma to join us in

the secret, and with her assistance it can easily be managed. If they should be condemned, Ellen, you must make up your mind to set to work again and finish a better pair

ELLEN.—That condition I cheerfully accept

MAMMA.—I hope you will also bear in mind that you intended to begin to prepare some articles for Lady C's sale. Have you planned any yet? Perhaps you can think of something for us, Charlotte?

CHARLOTTE.—I would recommend Ellen to draw two landscapes for a pair of hand screens. I think they are always sought after at the fancy sales, and then I would have two others done, which can be made up either as a manuscript music book, or filled with tinted blotting papers for a writing portfolio, and others may be done on the prepared paper, and fixed upon the ornamented tablets, embossed boards or plain tinted paper, as many who visit the sales look out for something to put into their own or their friend's scrap books. And it occurs to me that if five or six very pretty original paintings were made

up into a book, with handsome embossed boards for covers, tastefully tied at the back with ribbons, and the words "Scrap Book," neatly written on the outside in gold letters, it would form a pleasing gift for laying on the drawing-room table.

MAMMA.—There, Ellen, Charlotte has mentioned enough to fill your hands for a month to come. I shall hope in a short time to witness such a display of work and ingenuity as will excite my admiration. We are greatly indebted to your cousin, for taking so much trouble and care to put you in the way to furnish your friends with presents.

ELLEN.—Yes, indeed Mamma, it is very kind of Charlotte, for you know when she mentions these things, she must be aware that I shall need her assistance to execute them. I am very greatly obliged to her. I hope as soon as I succeed well enough in the Grecian Painting, Charlotte will teach me the other arts which she kindly promised.

CHARLOTTE.—I propose leaving you for a week, Ellen, and upon my return shall be happy to give you a lesson in Japan Painting.

In the mean time you will proceed with the drawings for the purposes referred to I shall beg you to finish at least one every day, and also prepare a few boards ready for the painting

ELLEN —If nothing very particular occurs to prevent, I will do as you request What paper shall I use for the preparation?

CHARLOTTE —You can get some ready prepared for oil painting at the artists' colour shops, and proceed with it just as with the boards



JAPAN PAINTING

INTRODUCTION

MAMMA —We are happy to see you again, Charlotte, Ellen will show you her performance, when I think you will agree with me that she has been very diligent, so much so that she has been at work four and five hours at a sitting This has pleased me much, and as an extra exertion I have not objected to it, although for a continuance I should fear it would prove prejudicial to her health She has finished eight pictures

CHARLOTTE —I am exceedingly pleased to hear so good an account. I do not think you need be apprehensive of Ellen's health suffering from such application unless indeed she sits in a stooping position that I admit would

spoil her figure, and be highly injurious to her health, as well as prevent a proper study of her drawing If we sit upright, I think it immaterial whether we are engaged in reading, needle work, or drawing, the last mentioned of which cannot be more pernicious than the others I have frequently thought of her during my absence, and occasionally feared "something very particular" might occur to set aside her good intentions But how much more satisfactory to hear such a statement than to have to listen to sundry excuses. Now, Ellen, let me see your work, and give me a recital of all the accidents and difficulties you encountered

ELLEN —I have gone on very satisfactorily upon the whole I have had most trouble with the boards, though I anticipated least with them Perhaps you will look at them first I fear they are spoiled With the paintings I have had no difficulty, but in doing the two last, which I have enlarged to twice the size of the copy, I fear they are a little out of proportion, but the effect is good, and the copies will not be by their side when I show them

CHARLOTTE.—Your concluding remark is highly unsatisfactory. It was the saying of an ancient philosopher, "Reverence thyself." However pleased your friends may be with your performance it must prove a considerable drawback from the pleasure you derive when witnessing their satisfaction, if you know in your own mind that it is inferior to the subject of which it is a copy. We can claim but a very moderate share of proficiency, when we can seek to satisfy ourselves merely from the supposition that others may pass unnoticed the errors which are conspicuous to ourselves. Let me beg of you, Ellen, always to make your performances as perfect as your own judgment and knowledge point out; and then seek the opinion and advice of more experienced friends. These boards are better than your fears, they are not perfectly equal, but may be used. Practice will make you perfect in this, as in most things. The paintings are quite equal to my expectations. If agreeable, I propose giving you a lesson in Japanning to-morrow morning.

MAMMA.—You were kind enough, Charlotte,

to favour us with a short account of Grecian Painting before you commenced the lessons probably you will give us a similar statement of the peculiarities of this art I must confess I am not entirely free from prejudice against it. I have seen so many specimens of ludicrous figures, I had almost said monsters, that I have been accustomed to associate in my mind an idea of all that is disproportioned in connexion with Chinese performances What I wish to ask is whether such strange figures are essential to the imitation of Chinese work? If so, I shall deem it worse than a waste of time for Ellen to pay attention to it, because it cannot but destroy all good taste and proper judgment

CHARLOTTE —I am not surprised that you should entertain so unfavourable a notion of the work, judging from the specimens of the art that are generally to be met with I have myself seen such perfectly grotesque figures in this way, exhibited to the gaze of friends, that if good manners did not restrain one, they must have occasioned a paroxysm of laughter, and sometimes I have found so much difficulty

in suppressing my real opinion of such work, that I have literally bitten my lips to overcome a propensity to laugh outright So far from such deformity being essential to the Japan work, or, indeed, any of the Chinese performances, I assure you, from the numerous opportunities I have possessed of studying their genuine productions, I am convinced there is considerable elegance and good taste displayed in very many of their paintings.

ELLEN —Mamma, did you not think those drawings on rice paper, which came from China, were very beautiful?

MAMMA —Oh yes, the flowers and birds too I admired greatly; but I am referring to the gold work, which your cousin proposes teaching you

CHARLOTTE —How many a sheet of beautiful rice paper has been entirely spoiled by the wretched daub of colours, loaded on it with an unskilful hand Yet you will not condemn the originals because they have had unsuccessful imitators On this ground I would vindicate the reputation of the Japan work;

at the same time I readily admit there is considerable difference between the ancient Indian Japanning and the modern. The former is decidedly superior to the latter. The old Indian work is simple in its colours, chaste in its designs, and remarkably correct in its execution; presenting upon the whole a pleasing effect of harmony and repose. The modern, on the contrary, is too violent in its contrasts, devoid of unity as a whole, and frequently displays instances of hurry in its drawing; approaching too nearly what may be termed a gaudy effect. The vulgar eye is caught with the latter, while good taste will give the preference to the former. The glittering effect of the modern commands attention at first, while the real merit of the ancient recommends itself upon more intimate acquaintance.

The observations I have made refer only to the foreign Japan work. The English specimens of Japanning which are met with at Bazaars, and other places, are mongrel performances, composed of Indian Japan, and English oil painting; the beauty of which consists chiefly in the figures, which are well

formed, raised above the surface, clad in gold dresses, ornamented with bright coloured borders, and exquisitely painted faces, that can be executed only by very experienced hands And woeful will be the disappointment experienced by any novice, who attempts to copy them after taking the five or six lessons usually given in teaching the Japan work unless there has been previously acquired a good practical knowledge of miniature painting

MAMMA —One thing more I will mention Have not the colours or liquid which you work with, a very unpleasant smell, and are *they not likely to cause sickness and head* ache? I went into a room where a young friend was busily engaged with this painting once, and it was so offensive I could not remain with her

CHARLOTTE —When I first commenced this painting, I found all the inconvenience you refer to, but, by being careful to get good and fresh spirits of turpentine, and mixing some essence of lemons with it, I corrected it, and take no notice of it now But still, if you enter a room where any one has been

engaged for some time, I know, like oil painting, it will be rather unpleasant, while those who are at the work shall not find it so in the least.

MAMMA.—I judge from your account of this work, that it is your intention to show Ellen the process, which is an imitation of the old Indian Japanning The modern you disapprove, and the English you think her unprepared to learn, so as to insure success, in a short time

ELLEN —I shall prefer learning the ancient style I saw a very large cabinet at Sir William Gore s, and admired it very much It had most beautiful trees, and birds, and buildings, but the figures were smaller than I have generally seen them in the gold work Lady G informed me it was considered an excellent specimen of old India work, and that Sir William gave a hundred and eighty guineas for it

CHARLOTTE —The old India work is the foundation of all other styles of Japanning, and on many accounts will be the best to learn The specimen which Ellen saw I have no

doubt was a good one The figures were made in their natural proportion to the other objects I have observed in nearly all the old work, that figures are very sparingly introduced, and with good judgment, I think, while in the more recent performances, they peep out in odd positions at numerous places If Mamma's objections have been removed, I shall be happy to attend you as I proposed to morrow

MAMMA —Entirely, Charlotte, I beg to assure you, I shall myself pay more attention to the different specimens of Japan work that come under my notice in future Thanking you for your information on this subject, and begging Ellen to continue her attention, I must wish you good morning

CHARLOTTE —Allow me first to show you a specimen which I have brought with me It is in the style best adapted to cabinets and larger subjects.

ELLEN —How beautifully it is done It must be difficult to draw so clear and exact.

MAMMA —If Ellen can do like this at any time, I shall not be disposed to ridicule her

work, on the contrary, I greatly admire this specimen

FIRST LESSON

CHARLOTTE —I am glad you have a little knowledge of drawing, Ellen because you will find this art particularly easy to you on that account Many who have never learned to draw have succeeded after a few attempts but you may calculate upon accomplishing it at once The box of colours I have brought with me, contains six bottles —viz, gold size, spirits of turpentine, raising composition, gold varnish silver varnish and spirits of wine nine packets —gold dust, silver dust, light gold bronze, dark gold bronze, copper bronze, silver bronze green bronze, Chinese vermil lion and lamp black, an Indian ink slab some soft cotton wool, a dozen Chinese brushes a blunt tracer, a palette knife a palette, two books of leaf gold green and yellow a book of leaf silver, a sheet of white tracing paper, and another of transparent

paper I have also with me a drawing stick, and a pair of papier machée screens

ELLEN —This is all quite new to me Shall I not have occasion for any of the colours which I used for the Grecian Painting?

CHARLOTTE —Not unless you would like to mix your arts, and produce monsters, as botanists term garden flowers, in opposition to the pure and natural gems that stud the fields, for such they consider wild flowers I shall want your small lead weights After placing one of the screens before me I put the sheet of white tracing paper upon it, this paper has been prepared with flake white and oil on one side only, you must, therefore, be careful to place that side towards the screen, and to ascertain this draw your tracer over it a little way and raise it to see if it has made a line, if not you have the wrong side down ward I have brought with me some designs for this work, sketched upon thin drawing paper I put one on the screen, and to see if it is placed evenly, I hold the drawing and screen up towards the light to see the form of the screen through the drawing, then

move it to and fro until it is in the right place and putting it down carefully, place two weights on it to keep it steady I now guide the tracer with a light pressure carefully over the whole of the outline, and it will give me a faithful transcript of the drawing on the screen Here I recommend you to go regularly from left to right begin with a figure or any other object on the left hand and finish the out line of that before you proceed to another By attention to method in this particular, you will avoid the awkwardness of having to supply defective outline where you may have otherwise unintentionally omitted part. Neglect in this respect will give you considerable trouble especially if you have to copy a full subject I beg you to notice that the tracer is not sharp at the point but smooth and blunt though fine I take off the drawing and tracing paper gently that the sketch may not be effaced as it easily rubs off

ELLEN —That is a very correct outline truly but I am thinking if I want to copy any part of the designs which I saw on the cabinet, how shall I proceed must I always trace a drawing ?

CHARLOTTE —No, you may, if you prefer it, sketch the outline in the following manner Put a small quantity of flake white in powder finely ground, into one of the cups of the ink-slab, and with a camel hair pencil, put enough spirits of turpentine to moisten it, mix them well together, and add a little gold size to prevent its drying too quickly, with a small camel hair pencil dipped in this, you may sketch any subject you wish, or if you choose to trace it, take the transparent tracing paper, and put it over the drawing you wish to copy, with a fine black-lead pencil draw the outline of all the principal forms, and of all you deem too difficult to draw without tracing, then place the tracing paper under this and trace the outline as before, only make use of a hard (HH or HHH) blacklead pencil, as a steel tracer will tear the oiled paper The next step is to give the figures and prominent objects an embossed or raised appearance There are several kinds of raising composition, but those most generally in use are two one made with flake white, vermilion and gold size, and the other being a mixture of gums dissolved in spirits of wine

The former is more tractable and durable, but is long in drying and liable to sink in the middle, the latter dries quickly, rises well in the middle, and looks very smooth when done, but will sometimes crack in the course of a few years, and is with difficulty guided into small and intricate forms The former may be called the Birmingham raising, and the latter Raising varnish Upon the whole I give the preference to the former, and have had that put into the box, but as you may not always be able to procure it, I will explain to you the method of using both The raising is put into a bottle with a wide mouth, to admit of being taken out easily, without having occasion to pour it into a cup for use I hold the drawing stick in my left hand, and place the end covered with leather, either on the screen where there is no drawing, or on the table near it, to support my right hand, and prevent it resting on the drawing, which will be effaced if it is allowed to touch it : I select a middling sized brush, and dip it into the raising about half the length of the hair of the brush, as I lift this out of the bottle, I raise

the end with the paint until it is a little higher than the other or wood end, and by turning it to and fro gently, prevent the raising from falling off while I carry it to the part of the drawing intended to be raised I then guide the brush carefully to the outline of the figure or whatever object it may be, with a light pressure The point of the brush may just touch the screen, but should not be rested on so heavily as to bend the hair I take only a small quantity of raising on the brush at one time, that it may not get clogged with so thick a material I dip often and put it on without working it much to secure its drying evenly After the whole of any part is covered I add more raising to the edge of it all round the outline, this will cause it in drying to be most raised in the middle, which is desirable

ELLEN —That is very odd, cousin Charlotte, I should have supposed that where you put the most raising it would appear the highest How do you account for so contrary an effect?

CHARLOTTE —It has puzzled me often to account for it, Ellen, and before I discovered

the fact I could not please myself with the appearance of the raised work which seemed always sunk in the middle, particularly if it was any large surface covered I thought to prevent it by adding a quantity to the middle, but not obtaining the desired effect by that means, I tried the plan I mentioned to you that of adding more to the outline, and found it succeeded perfectly The reason of it, I think is this the surface of the raising when exposed to the air, very soon sets and forms a thin skin, by putting fresh composition to the outline it naturally flows towards the middle to find its level, and as it all contracts in drying the skin which was formed first in the centre keeps that part from sinking so much as the rest. On account of its drying less raised than it appears while wet it should be raised higher at first than you wish it to be If you attend to my instructions to let the point of the brush only touch the screen you will succeed in making a clear outline if you neglect them you will probably produce a very jagged form When one piece to be raised comes close to another that is also to be raised as in

the case of one rock rising above or by the side of another, or the roofs of houses divided from the wall, care must be taken to leave the division evenly between them of about the thickness of a small pin I recommend attention to the prominence of some objects while others are less raised, because an excellent effect may be obtained by that means, for instance, figures, rocks, &c, which are intended to be stationed nearer than other objects, should be more raised, and even single objects may have their effect much improved by raising highest the parts nearest the spectator A figure standing sideways should have most raising composition put on the arm which is nearest In the foliage of trees also I raise the groups of leaves that are in the front higher than those at the sides, and occasionally, if I wish to give a yet more finished effect to the raised objects of the drawing after the first coat of raising is dry, I put on a second, where it will be an improvement, as in the dresses of figures where one fold should look more prominent than another, and knots and other projections on the trunks of trees, also trellis work on houses, &c The

difference in the management of the raising varnish is occasioned by its being transparent and less tractable. To apply this, after the design has been traced as before, it must be spread over the whole of any figure or mass of objects that stand close to each other, and the divisions are made by drawing the tracer or a stilletto, over the outline, where such division is required, resting with sufficient force to touch the surface of the screen, with the point, through the raising; and these should be made within five minutes after any piece has been covered, or it will have set too hard. If little irregularities remain after the divisions are made, they may be melted down by applying a very small quantity of spirits of wine to them with a camel hair pencil. In taking this raising out of the bottle it is apt to draw out in a stringy manner, particularly if it should get thick by exposure to the air. To prevent the inconvenience arising from this, it is a good plan, when the brush is a little way out of the bottle to draw it quickly on one side, and break off the string against the edge of the bottle. Having finished all the raised work,

it must be left to get perfectly dry, taking care that nothing is placed on it, not even a sheet of tissue paper, as merely so light an object as that would disfigure it much.

ELLEN.—I admire the clearness of the work in its present state. How long, Charlotte, will it take before it will be sufficiently dry to proceed with the gold, which I wish very much to see put on? I will put it away carefully in a drawer and then nothing will touch it, not even a particle of dust will settle on it.

CHARLOTTE.—If you will copy all I have done I shall be happy to give you another lesson to-morrow, when I shall proceed with the flat objects, and secure the outline. It will be well to expose the raising to the sun, which will harden it much sooner than if it be shut up in a drawer. Take care to let it be placed on a level surface, for, in its present wet state, if it be inclined at all, the raising will flow in that direction; and before the brushes are put away they must be carefully washed in spirits of turpentine. Pour a little into one of the cups of the ink-slab, and rinse the brush in it, by resting upon its heel, which is that part

did not succeed, so that it has left a soiled appearance Then I am not pleased with the irregular surface of the raising, and the very *rough outline, particularly in the divisions* Can any thing be done to correct it?

CHARLOTTE —While I agree with you that it is not so even as it should be, I do not think it so bad as to make it necessary to remove the whole. By rubbing lightly with the fingers over the surface of the raised parts, it will make them considerably smoother than they now are, and if a little spirits of turpentine, on a soft piece of rag, be carefully applied to the marks where the raising fell, it will entirely remove them, only it must be made thoroughly dry afterwards, and as all the raised pieces are to be covered with gold, the uneven outline will be much less seen than at present. But as occasion may arise when you will wish to clear off the whole and do it again, it will be as well to mention, that in such a case, I take off the principal pieces of raising with a palette knife, and remove the remainder with a soft rag dipped in spirits of turpentine, afterwards rubbed dry with a

of the hair close to the quill, against the side of the cup and twisting it to and fro until it is quite clear The turpentine may be wiped out with a piece of rag The brushes which are used for the raising varnish must be cleaned with spirits of wine

SECOND LESSON

CHARLOTTE —Well Ellen, I suppose you have not had any great difficulty with this work

ELLEN —Indeed I fear I have entirely spoiled my screen, unless it can be all cleaned off and done over again In the first place, the outline slipped before I had finished tracing it and when I took off the tracing paper I perceived part of the outline was higher than the rest This error I soon altered, by clearing off the tracing with a silk handkerchief and doing it again then I found I could not carry the raising from the bottle to the screen without letting it fall, and in the endeavour to remove the drops which fell, I

did not succeed, so that it has left a soiled appearance Then I am not pleased with the irregular surface of the raising, and the very rough outline, particularly in the divisions Can any thing be done to correct it?

CHARLOTTE —While I agree with you that it is not so even as it should be, I do not think it so bad as to make it necessary to remove the whole By rubbing lightly with the fingers over the surface of the raised parts, it will make them considerably smoother than they now are, and if a little spirits of turpentine, on a soft piece of rag, be carefully applied to the marks where the raising fell, it will entirely remove them, only it must be made thoroughly dry afterwards, and as all the raised pieces are to be covered with gold, the uneven outline will be much less seen than at present. But as occasion may arise when you will wish to clear off the whole and do it again, it will be as well to mention, that in such a case, I take off the principal pieces of raising with a palette knife, and remove the remainder with a soft rag dipped in spirits of turpentine, afterwards rubbed dry with a

silk handkerchief but as this will, in some degree, dim the polished surface, it may be restored by rubbing all over it with the palm of the hand a small quantity of lard, which can be taken off by dipping the hand on flour and rubbing away the lard.

The gilding you have so desired to see will now engage my attention I put a small quantity of vermilion into the ink slab with the tip of the palette knife, then put three or four drops of spirits of turpentine on to it, and mix it well with a camel hair pencil, that no gritty particles may be left, to this I add three or four brushes full of gold size, and mix the whole if it should be too thick to work pleasantly, it may be thinned by adding more turpentine I shall commence by applying the bronzes I would just mention that if the mixture of gold size and turpentine has been prepared for an hour or two before it is used, it will work more pleasantly and be more adhesive I now paint carefully over any of the flat part of the drawing that I intend to cover with bronze, and as soon as it is dry enough, I dip a clean dry brush into

the bronze, or powder, and with a light touch scatter it on the paint, and afterwards with a piece of wadding, dipped on the bronze, rub over it to make it brighter The paint should be adhesive, but not wet, when the bronze is applied, and to ascertain this, I put my finger lightly on it, and if it feels sticky, without coming off on to the finger, it is in a proper state to receive the bronze When fresh mixed it will be sufficiently dry in five minutes after it has been put on, to receive the bronze, after it has been mixed a few hours, it will take half an hour to set before the gilding can be applied. Where gold leaf is to be put on, it must be done sooner than the bronze, in fact the paint must be *very sticky* or it will occasion considerable trouble To cut the gold leaf to the size wanted, I either put it on a gilders cushion, or cut it in the book I take the palette knife and place it on the leaf, where I wish to cut it, and draw it to and fro gently to saw it apart It must not be touched with the hand, lest it should stick to it I carefully avoid any wind or breath going towards it, as it is so

light it will fly away in an instant The knife must not be a sharp one lest it cut the paper or leather as well as the gold I recommend you to be exceedingly careful in handling the leaf gold, for the least pressure, jerk, or movement will disturb and spoil it After being cut to the size required I take it up with the tip lay it gently on the paint and smooth it down with a soft camel hair pencil The tip must be previously prepared with a little butter or sweet oil to make the gold adhere to it Put a small piece of butter on a plate, and rub it about well, then draw the points of the tip over it several times, and it will be sufficiently adhesive If it has too much butter, the gold will not come off easily when applied to the size, if too little it will drop off the brush, in carrying it from the book to the paint. You will find this some what troublesome at first on account of the extreme nicety required in handling it, a few trials, however, will give you entire command over it.

ELLEN —I should be afraid the leaves of gold under the one you cut on the book,

would be marked with the pressure of the knife, and not be so even as before Have you not found that to be the case, Charlotte?

CHARLOTTE —Yes, with careless hands the gold under will be very much disturbed, and, consequently, some of it will be wasted, but this can only be occasioned by rude handling, or unnecessary pressure The reason I recommend you to cut on the book is, because you will find that the less difficult plan at first. To take a leaf of gold out of the book and place it on the leather cushion, you must carefully put the knife under the middle of the leaf, and gently lift it on to the cushion, in doing which you encounter the risk of disturbing the leaf with the knife, or letting it fall off as it is carried to the cushion, and in putting it off the knife, it will fall in creases and folds, which are troublesome to lay smooth and if the whole is not used the remainder will most probably be wasted When, however, practice has given dexterity in the management of the leaf gold, the use of the cushion is decidedly preferable

I shall now leave you to proceed with your

own drawing, and at the next lesson, I shall gild the ground and the raised work

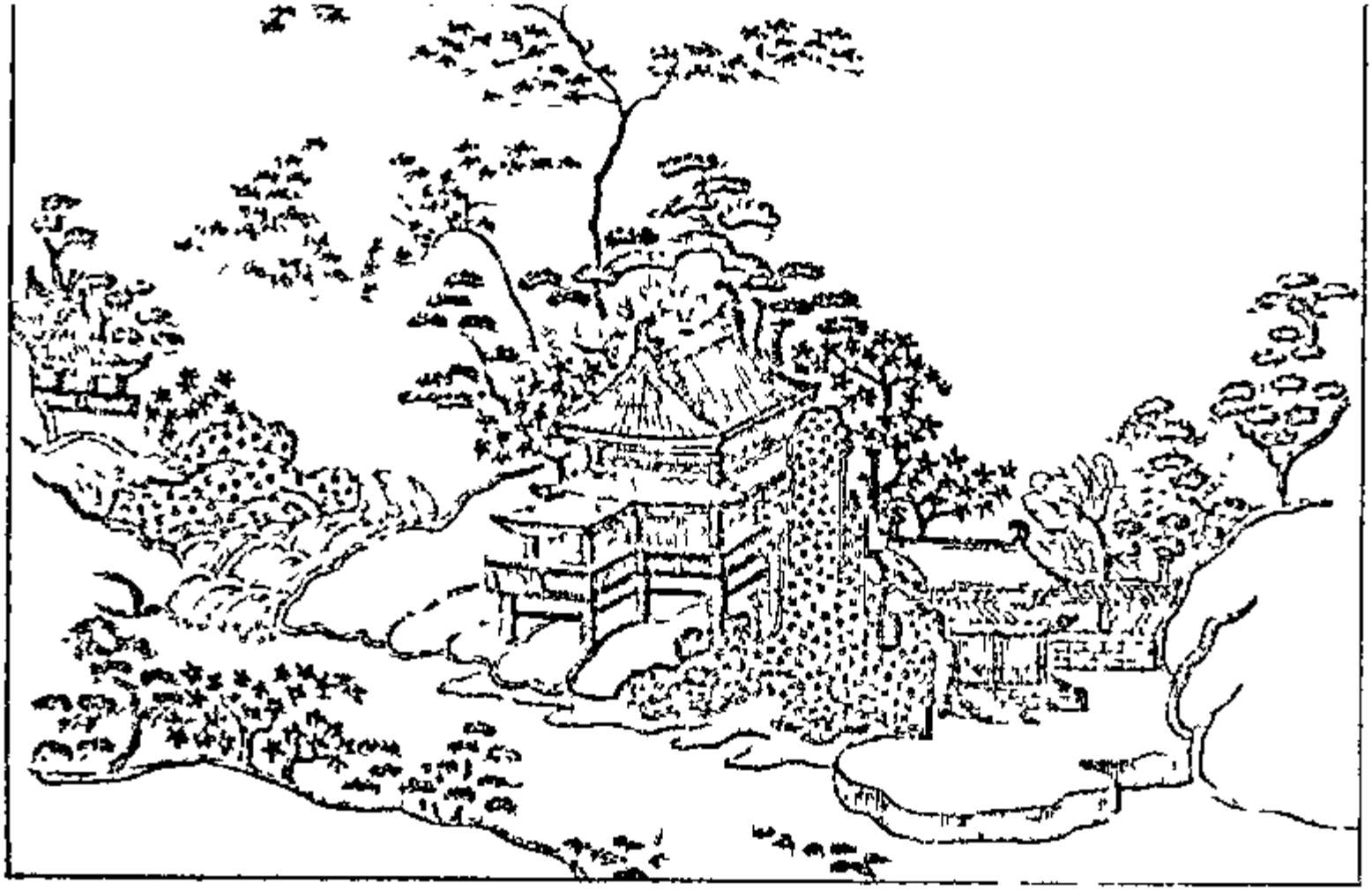
THIRD LESSON

ELLEN —Oh, Charlotte! I have had infinite trouble with the gold leaf I think it is the most fidgetty thing I ever used in my life I have wasted a quantity I could not make the knife separate it, and it stuck to my fingers, and then to the tip, and when I had it just over the drawing to put it down, away it flew half across the room, and I really could not place it down smoothly, it would fall so much in a heap After all my pains, the work appears so irregular, that I am very much dissatisfied with it Will it not look equally pretty, if it is all done with the bronze? I had no trouble comparatively with that On the contrary, I found it quite pleasant work

CHARLOTTE —I beg you not to suffer yourself to be discouraged so soon, Ellen, I promise you complete success with a little perseverance, now let me tell you in what respects

you have erred. In those places where the vermilion is partially seen through the gold, you suffered the size to get too dry before you put on the leaf, they must be covered again. On the forms which present so crinkled a surface, it has been put while the size was too wet; and wherever the gold leaf shows that it has been joined, it arises from the paint not being sufficiently sticky; and in some places you have evidently put on a great quantity of paint, which causes the surface to have a rough appearance like the skin of an orange. If your fit of despondency will admit of your attention being given, I shall be happy to proceed with the

Ellen I did wrong to intimate that you might expect to find it so easy, as I fear it induced you to set about it with less care than you would otherwise have taken. Without losing more time, I proceed with the figures If the raised work is perfectly dry, it may be covered with the size at once, and the leaf applied, if not quite dry, which you may ascertain by pressing the finger upon it, as when it leaves a mark it is not hard enough, it must then be covered with a coat of white hard varnish, which will be dry immediately, and the size and leaf may be put on as before To colour the ground, I add a little lamp black to the mixture of gold size and vermilion, to make a rich dark brown, and spread it over all the ground, and when nearly dry, the different bronzes may be scattered on according to the copy, being careful to leave occasionally some of the dark brown visible, to relieve the bright colours that are introduced on the ground I begin with the pale gold bronze for the middle and larger parts, and at a little distance, add the orange, green, or copper bronze, as the copy or my own fancy



suggests To strengthen and brighten the colours, I add more of each with a little cotton Sometimes a pleasing rocky effect is obtained by cutting a piece of writing paper into a waved form, and rubbing the bronze over the edge of it with the cotton, and removing it a little further add more bronze, and again to as many as five or six rows, sometimes fewer, at others more Another very good effect is obtained by putting the dark colour over large flat leaves or other surfaces, and spreading the bronzes over to produce a varied effect. They may be put on bright all over the edge of a leaf, and left dark towards the middle, and when this is dry, a few gold veins over the shaded part, will produce a particularly good effect, and groups of weeds or foliage introduced upon dark masses of rocks will enliven it considerably By scattering bronzes thickly over a dark ground also, a comparatively distant effect may be given The faces and hands of the figures I cover with gold powders, using the dark gold for the men and the pale gold for the female face The next step will be to finish with the black lines

Put a little of the lamp black on the flat palette with enough gold size and turpentine to moisten it and mix it well with the palette knife, after which it must be put into one of the Indian ink cups and more turpentine and gold size added to make it of a proper consistence to work easily, then with a fine camel hair pencil draw the features, divisions and folds of drapery and any ornamental work that may be considered an improvement, though much care must be taken not to crowd it so as to give an overloaded appearance If the black has too much turpentine, it will spread beyond the width of lines drawn and in drying will appear dull and heavy if too great a quantity of gold size it will be so thick as to clog the brush and occasion much difficulty in using it I therefore put sufficient turpentine to make it work freely and as much size as will secure its drying with a gloss or the appearance of varnish If the gold leaf has gone beyond the raised parts of the drawing, the black will be of great service in covering it over

Ellen —I think I have seen some of the

old Indian Japan painting without any black lines What is it in such work gives it a finished look?

CHARLOTTE —Nearly all the superior Japan work is done in that way, with only a few black lines to mark out the features, and whatever is required to be made particularly striking It is finished by raising the veins of leaves and ornamental work on dresses, and covering it with gold and produces a truly beautiful effect though attended with considerably more trouble It is evident that the good taste displayed by those artists who produced such beautiful effects of foliage graceful forms of birds &c as are seen in the best style of old Indian Japanning would be highly offended at the crude effect presented to the eye by the violent contrast of black lines upon a gold or yellow ground and would prefer the more chaste effect of finishing with fine raised lines covered with the same colour as the ground upon which they were raised and the same principle at work on the mind would lead them frequently to paint upon a dark ground more in harmony with the gold than

the pure black and consequently many of their finest productions are upon a dark brown surface spangled with grains of gold

ELLEN —How do you think the Japanning would look upon a light ground Charlotte? Have you ever seen any of the old Indian work upon white?

CHARLOTTE —Yes I recollect seeing a specimen of rare and exquisite workmanship upon ivory, and highly beautiful it was But I think the same labour and care bestowed upon a subject with a dark ground would have been more strikingly beautiful I have also seen the work upon a red ground but have not much admired it but rather objected to its tameness The difficulty of obtaining a light ground in England will always prove an obstacle to its being used The white boxes and screens to be met with at bazaars and other places being varnished with spirit varnish which is so apt to crack and show any scratches or marks that are accidentally made upon it will never give lasting satisfaction —All that remains now is to varnish the work when it is thoroughly dry which it will be in two or

three days In the mean time, I beg you to proceed with your own performance, which I hope will afford great satisfaction before I see you again

ELLEN —Thank you, Charlotte, I am determined to persevere, if it costs me a world of trouble, and some day, perhaps, I may undertake a piece without using the black lines to finish

FOURTH LESSON

CHARLOTTE —What account do you give to-day, Ellen? Has the gold leaf been more obedient to your commands?

ELLEN —I think I have done better at last I find it necessary to handle it with extreme gentleness and care, and scarcely allowing

lines well, but I found them so much easier at last, that I think they are better done than those I did at first

CHARLOTTE —I agree with your opinion, Ellen Some of the markings are unsteady and wanting in clearness, these were the first you did I suppose the others are finer and more decided I will now varnish it, which must be done to preserve the gold, whether leaf or bronzes, from fading or tarnishing The subject must be placed in the sun or before the fire, and also the bottle of gold varnish, with the cork loosened, until both are very warm, then I dip a camel hair pencil into the bottle and draw it over the edge, that it may hold but little varnish, and spread it gently over each part of the gold still keeping them exposed to the heat, because if at all cold the varnish will chill, that is, turn white, and spoil the work Trees, weeds, and those parts of the drawing that have an unconnected shape must be varnished as nearly to the form as the brush can be guided, taking care not to go far beyond the outline, and working it rather thinly towards the edge If

Ellen may show this to her friends without the fear of encountering their derision I am glad the figures are not so disproportioned to the other objects in the drawing as we often see them in the Japan work I recommend Ellen to finish the other screen, and after she has done a few things for the sale I shall be much gratified if she will ornament a new work box for me Do you think a card-case could be done in this way?

CHARLOTTE —Any things that are made in papier machee will be best for the purpose, although wooden articles can be prepared for it There are work boxes, card racks, net ting boxes, match-cups, memorandum books watch stands, letter racks, bellows, screens, and a variety of other things, all ready for the work, which, together with patterns, may be purchased at fancy shops both in town and country

MAMMA —Why, at this rate, Ellen will be able to furnish a quantity of tasteful articles I am convinced she will find her happiness in having plenty to occupy her attention I have witnessed so much unhappiness in connexion

with unemployed time, that I cannot but truly rejoice to see my dear girl fully engaged in efforts of usefulness and benevolence What is the next study to engage your attention?

CHARLOTTE —I shall be happy to explain to Ellen the art of transferring engravings and lithographic drawings from paper on to wood, or any other hard surface This is an ingenious and simple process, and although spoken of as a new invention, is nothing more than the principle of the ancient method of transferring prints to glass, applied to wood, &c The chief advantage in connexion with this art is the rapidity with which subjects may be ornamented in this manner It has nothing to do with a knowledge of drawing,

CHARLOTTE — The first ground of objection is occasioned by unpardonable inattention One moment's reflection must convince us that if the process of transferring necessarily reverses the subject, it must be highly improper to select those drawings which will become left handed when done There are quantities of prints that look equally well which ever way they are seen You know the beautiful engraving of "Queen Catherine pleading her own cause before Henry the Eighth? I cannot describe to you the mortification I felt after it had been transferred to the surface of a white wood table top, to discover that the secretary was holding his pen in his left hand when it was observed to me, in palliation of the error, that it was not an impossible circumstance, for that some persons did write with the left hand This explanation, however, is very unsatisfactory An artist of good taste will be careful to represent those things which are probable and not merely possible for instance, it is just as possible a case that a youth ardently pleading his suit with a young lady, might be so unfortunate as to have a

wooden leg, but who would dream of representing a lover with such an appendage, merely because it is possible?

The next ground of objection is removed, by simply wearing an old glove during the process of polishing the varnish, or if you choose it, after you understand the art of polishing, your own servant may be employed to do it. Ellen will be amused at the mention of the things that will be required for this art—a tea-tray, a jug of water, a pipkin, some vinegar, a pair of scissors, an old newspaper, and two or three sheets of blotting paper. If she will have these ready for me to-morrow, I will attend her at the usual time.

Ellen.—They shall be all ready, Charlotte, by ten o'clock.

TRANSFERRING

FIRST LESSON

CHARLOTTE —I have brought a white wood work box for the first attempt, Ellen, which having a flat top will be easily done The following are the materials for the work Some lithographic prints, a bottle of transfer varnish, one of white hard varnish, one of spirits of wine, and two flat tin varnishing brushes, each an inch and a half broad I select a pretty print for the top of the box, and cut away the paper to within half an inch of the drawing, but to insure its being placed straight and evenly on the box, I rule a straight line at the top and bottom of the print, and cut away that I also mark an even distance from each

end of the drawing to enable me to fix it at equal distances from the sides of the box; and placing it with the printed side downwards, in its proper position, I make a pencil mark at the two top corners, to assist me in placing it when wet. Now pour as much water into the tea-tray as will cover the bottom of it, and taking hold of the print with both hands, lay it gently on the water, with the drawing upwards, where it may float about for five minutes; taking care that the water does not flow over the printed side. To varnish the box, which is next to be done, I pour the white hard varnish into the pipkin, over the middle of which I have tied a piece of wire or strong thread, and dipping one of the brushes into it, draw it two or three times across the wire to moisten it well, and then I spread it with a steady hand on the top of the box, commencing in the middle and drawing to the end one way, and then from the middle and to the end the other way; then spread another line of varnish close by the side of the first, in the same manner, until the whole is covered. Take the brush off very gently at the end of each stroke, to pre-

vent a large quantity being left on the box, and if any part appears to have been missed, put a second coat of varnish on in about five minutes after the first, only in a contrary direction to that If these varnishes are used in damp or cold weather, it will be necessary to have a fire in the room where they are, to prevent their becoming chilled Pour the varnish back into the bottle, immediately after it is done with, and wipe out the brush with a piece of rag The print is now to be taken out, and laid upon a sheet of stiff paper, this must not be done too quickly, or it will cause the water to run over the print which must be carefully avoided To ensure an entire freedom from damp, place a sheet of clean blotting paper on the drawing, and smooth it all over with the hand, to absorb any wet that may have penetrated then move the blotting paper to a dry part and press it a little heavier until it ceases to make the blotting paper damp The transfer varnish is to be poured into the pipkin about half the bottle full the brush already used is dipped into it as before, and it is then to be spread over the print, by

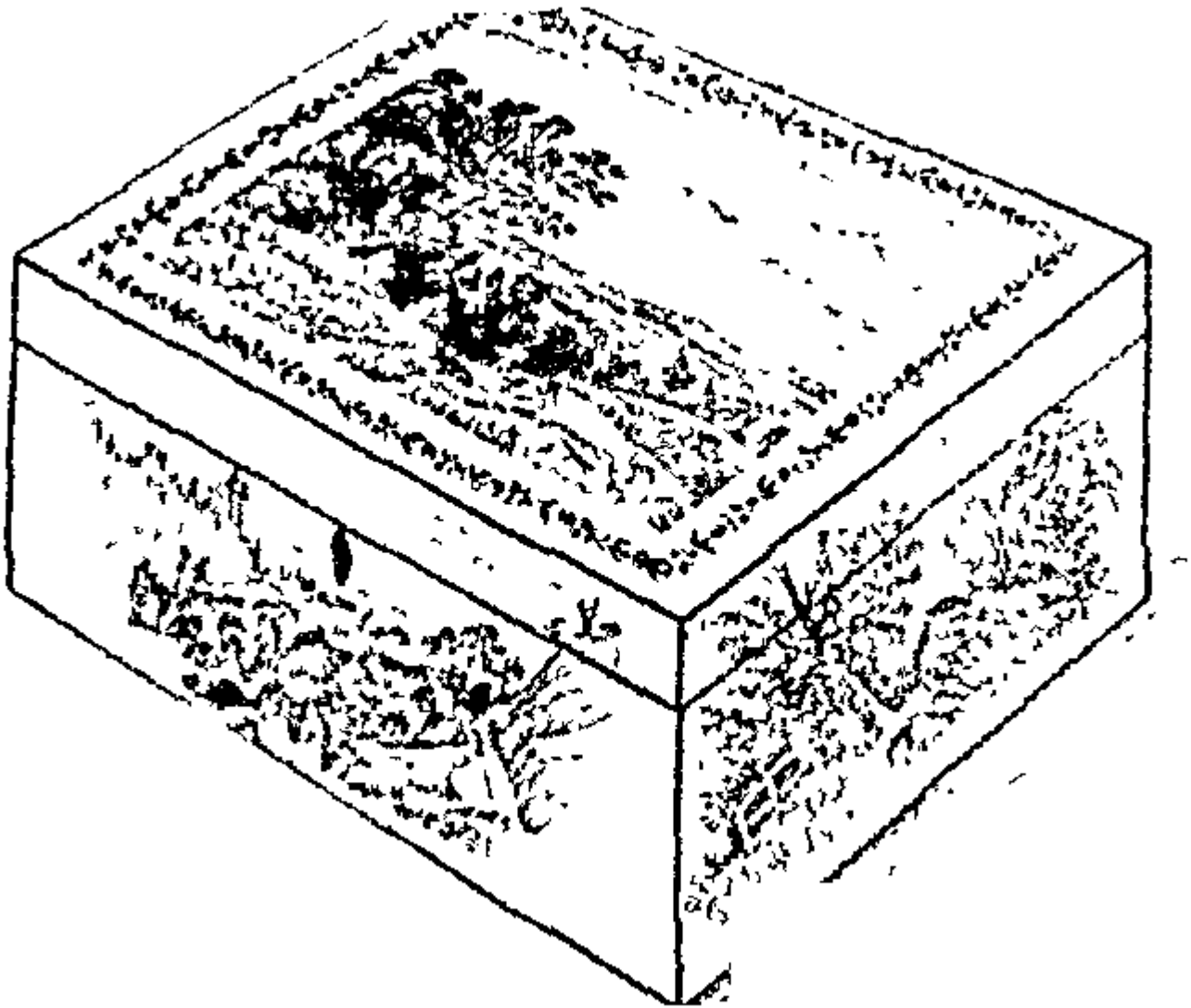
drawing from one end to the other as many times as will entirely cover the drawing, taking care not to let the varnish lie in a thick ridge towards the edge of the drawing; which will be the case if too great a quantity be taken in the brush; on the other hand, if too small a quantity of varnish be taken, it will cause small streaks to be omitted, which is a worse fault than the former. By looking on the print sideways towards the light, you will readily perceive if every part has been well covered. It is then to be taken up, holding it by the paper where the varnish has not been spread, and placed carefully, with the varnished side downwards, in the proper place as before determined.

A sheet of writing paper is now placed on the print, and pressed all over, by rubbing the fingers firmly to and fro; the object of which is to make the print adhere closely to the wood and to exclude the air, which will otherwise remain under the print, and cause holes in finishing.

ELLEN.—I have heard this spoken of as the process of taking impressions from prints;

but surely, Charlotte, you cannot remove the print now you have put it on so firmly, will it not be destroyed?

CHARLOTTE.—The print *itself* will be transferred, Ellen; and, therefore, it is incorrect to speak of an impression from it. It will not be destroyed, but will, undoubtedly, be preserved much longer upon wood than if left on the paper. I proceed to remove the paper from the print, by rubbing it with the fingers backward and forward while it is wet, and the paper will come off in small flakes or rolls: this is to be done lightly, until all the paper is removed, and the print appears plainly through. While this is done a little water may be added occasionally with one of the brushes, to keep it moist. I am very careful to rub off the paper entirely at the edge, that no outline may be visible. When I have taken off as much as I can, by light rubbing, I let it dry when it will have the appearance of being covered with flour; and to remove the outline which shows so plainly in consequence of the transfer varnish being a darker colour than the white hard varnish, I clear it



off with a piece of rag, dipped in spirits of wine It must now be left until to morrow, when I shall varnish it

ELLEN —It is certainly a curious process How is it that so much rubbing does not take off the drawing, as well as the paper?

CHARLOTTE —The black print which is used for printing is made with colour ground in oil, and when the paper is put on the water, the oil which is in the print resists the influence of the water, and only the paper becomes damp, and as the varnish is applied while the paper is damp, it adheres closely to the print but not to the damp paper, and the water used to damp the paper in rubbing off softens and dissolves the size in the paper, but does not touch the print, therefore if the latter is rubbed off it can only be on account of too much friction being employed, and not from any influence the water has in softening the print The varnish used is of a kind that will not unite with water, and, therefore, it is not necessary it should be dry before the paper is rubbed off, on the contrary, if suffered to get dry it will be almost impossible to remove it The

varnish is very slow in drying, and if left, will penetrate the paper as the water dries out, and occasion the difficulty referred to

ELLEN —Will it be wrong to put a little varnish on to clear the print to-day? I should so like to see how it will look, if it may be done

CHARLOTTE —It will be decidedly better to leave it until to-morrow The transfer varnish, as I mentioned before, is slow in drying, and if a large quantity is put on at one time, it will wrinkle in drying and cause the print to look very rough We are obliged to put on three coats of varnish at once when we do apply it, and those with the transfer already on will make such a body of varnish, that you will be disappointed when you see its irregular appearance to morrow I must, therefore tax your patience until that time, when we can proceed with the work without any risk of spoiling it. It will be desirable to put on the borders and prints to the front back, and sides of the box to day, that the whole may be varnished together

ELLEN —I shall prefer waiting, Charlotte,

as you recommend it, and will try to finish the other parts of the box. If I should meet with any accident, such as rubbing away part of the print, or putting one on unevenly, can it be corrected afterwards?

CHARLOTTE.—It can either be corrected or done over again You need not entertain any fear of spoiling the box, because the work is easily removed

ELLEN.—That is what I wished to know, I shall now feel sufficient confidence to set about it immediately.

SECOND LESSON

CHARLOTTE.—What a woeful countenance, my dear Ellen I guess you have had some terrible mishap Let me hear all about it

ELLEN.—I am ashamed to show you the box, for it is full of holes and irregularities There must be something about it which I do not yet understand Can you tell me the reason why the prints which I have put on do not adhere so fast as that which you did?

CHARLOTTE.—The holes have been occasioned by the causes already mentioned. Where the print comes off in so decided a form as in some of these places it was either not varnished at all just there, or not pressed sufficiently to exclude the air; in other places there has been too violent rubbing. I recommend you to leave it sooner in future, rather than to work so much over it, and make these numerous holes. When you have practised more, you will be able to approach the print much more nearly without fear of producing them. From the tendency of the print to peel off in one or two places, I should say you have neglected to clear the white hard varnish out of the brush thoroughly, before you used it for the transfer varnish. This mixing with the transfer would render it decidedly less adhesive than is required. One or two of the prints I advise you to remove entirely; the others which have only small holes, I should fill up by painting over them with Indian ink. Take a piece of window glass that has been broken in a slightly curved form, and scrape off the whole, then put on more

varnish and another print The filling up the small breaks with Indian ink may be better done after the first coats of varnish have been put on I perceive you have used the spirits of wine too freely towards the edge of the print, it has entirely cleared off the white hard varnish, which was first put on I shall now varnish the top to clear it I pour the white hard varnish into the pipkin, and let the brush stand in it three or four minutes to soften it, before it is applied to the box A coat of this varnish is then to be spread over the whole of the top as before, and in five minutes a second, and in another five minutes a third It is necessary to apply them thus quickly to insure a perfect transparency to the print When mezzotint engravings are transferred it will be desirable to add a fourth coat, in order to clear them properly, and they should remain on the water twice the length of time required to soften lithographic prints It will take considerably longer also to rub off the paper when you have placed them down, and they will look much whiter when all the paper that can be removed is rubbed off From prints of

this description being enclosed in a definite form, there is less trouble to make the outline of the paper disappear

ELLEN.—What is vinegar used for?

CHARLOTTE.—To transfer coloured prints with. As there is considerably more size in the paper when prints are coloured, it requires some liquid stronger than water completely to dissolve it. I therefore mix an equal quantity of vinegar and water for them, instead of water alone, leaving them on at least half an hour, to allow the size to be thoroughly dissolved, and then proceed as with the plain engravings. Be very careful to select those coloured subjects for transferring which have had no gamboge used in colouring them, as it will spread over the whole surface, and entirely disfigure it.

ELLEN.—How shall I discover where it has been used, because sometimes it is mixed with blues and reds, for green and orange tints?

CHARLOTTE.—Generally it may be detected by looking at the painting sideways towards the light, and if the yellows and greens shine

at all it is either the effect of gamboge or gum, both of which render it unfit for the purpose of transferring; the former for the reason already assigned, and the latter because it prevents the varnish taking hold of the colours sufficiently to resist the influence of the water in rubbing off the paper. We have now finished the process of Transferring; and if three more coats of varnish be given to the box in a few days it will have a very good effect, and be done enough for many purposes. But as you may sometimes, wish to set off your work to the best possible advantage, I shall go on to show you the process of polishing. The subject, in this case, must have at least twenty coats of varnish, in addition to those already given, they must be applied in the following manner:—Not more than four coats are to be put on in one day, two in the morning, one a few minutes after the other; and two in the evening. This may be done for five days successively; but no inconvenience will arise if several days are suffered to elapse between the putting on the different coats of varnish. It must be left at least a week to harden, when

it will be in a fit state to polish If you will put on the varnish as I have described, before the next lesson I will come prepared to show you how the polishing is done

ELLEN —Just tell me what little difficulties others have found in varnishing, that I may endeavour to avoid them

CHARLOTTE —If you have too great a quantity of varnish in your brush it will lie in ridges where the strokes meet each other, and occasion considerable trouble in polishing, if too little it will be troublesome to guide the brush Be careful also to have nearly an equal quantity in the brush each time it is spread over the subject, that it may dry evenly and draw the brush in one direction only while the varnish is wet, that it may not disturb the surface Do not leave the varnish in the pipkin exposed to the air for any length of time, as it will then get thick, and cause little bubbles in applying it. If you neglect to clean the brush at any time after using it, it must be softened in spirits of wine before it can be used again The subject must not be put very near the fire nor in the sun, as either will be likely to cause

blisters in the varnish. It must not be touched while in a wet state, nor should any thing rest upon it before it is hard.

THIRD LESSON.

ELLEN.—I have put on the varnish as many times as you desired, Charlotte, and am very much pleased with its appearance; in fact I think it looks so well that I have been doubting in my own mind whether it would be necessary to do any thing more to it. What will be the advantage of polishing it?

CHARLOTTE.—One of the chief advantages is, that it not only improves the appearance of the varnish but makes its beauty considerably more durable. The box, I admit, looks very well; but if left in its present state, for a few weeks, it will have lost its gloss entirely, and no longer look like a new article. If you are fearful of injuring its present appearance, by attempting to polish, you may leave the sides as *they are*; *but when you have seen the top* polished, I dare say you will have courage to

venture the trial on the sides also, or if you deem it unnecessary that it should be polished all over, it may be left as it now is

ELLEN —I am certainly much pleased with it in its present state, and shall be exceedingly sorry to spoil it by trying to make it look better I should then be acting like a gentleman Mamma once told me of who, although in good health fancied he might be better, and administered a dose of physic to himself which killed him He would have acted more wisely if he had suffered himself to be guided by the old adage and "let well enough alone However when you have polished the top of the box, I can tell better if I may venture to do the sides

CHARLOTTE —The materials I have brought for that purpose are a few Dutch rushes and a packet of rotten stone and I will trouble the servant to bring me a glass of water some flannel, a small piece of lard and some fine flour To ascertain whether the varnish is hardened enough for polishing I press my finger firmly on the box and if it leaves no impression it is quite dry I take a piece of

rush, and cutting off the black knots from the ends, press it between the fingers to make it flat instead of round, and then carefully place the bent side upon the varnish, so that the two ends may rise a little from the box to avoid scratching the surface; and resting my fingers upon it, rub to and fro until all the roughness is worn away.

ELLEN.—What causes that appearance of white dust? I did not see you take any flour.

CHARLOTTE.—The varnish is made with gums dissolved in spirits of wine, and as the spirit dries out completely, nothing but the gums remain; the rush, which has a very rough surface, grinds away the gum and reduces it to a fine powder, causing the appearance of flour which you notice. The size of this top of the box is seven inches by five, and will occupy about twenty minutes in rubbing with the rush: one piece of rush will last about ten minutes. When all the irregular rough surface has been reduced in this manner, I rub with my fingers alone for five minutes, to remove any small scratches that may have been made with the rush. Thus

to the things you have already prepared. Charlotte will, perhaps, recommend a few appropriate articles, which you may prepare immediately.

CHARLOTTE. — There are many things composed of white wood work, admirably adapted for the purpose; baskets, netting-boxes, screens, letter-racks, match-cups, card-racks, what-nots, glove-boxes, card-cases, memorandum-books, cigar-cases, &c.; and lithographic prints and borders are published on purpose for ornamenting them. I may, perhaps, again recommend that no subjects be selected for transferring which will have a left-handed effect when done; and also views of particular places will not be proper, as they become the reverse of the original view when transferred.

MAMMA.—I think Ellen, will, in future, be at no loss to supply things for fancy sales, or any other purpose that she may be asked for. We both feel greatly indebted for your kindness in showing her so many ingenuities, and pleasing ways of being industriously employed.

CHARLOTTE.—I am exceedingly gratified

obtained, the expedition with which the shade and colour are put on is certainly a recommendation. There is a specimen which will give you an idea of the effect produced. The butterfly, you perceive, has the downy appearance of Nature in great perfection, and the representation of the bloom on the fruit is decidedly good.

MAMMA.—I have never doubted that the effect obtained in this art was excellent; the objection I have felt has been in reference to the mode of executing drawings in this style.

CHARLOTTE.—An eminent artist of the present day in one of his lectures, recommends students first to determine upon the effect they wish to produce, and adds, the manner of obtaining it is not of consequence; and if by standing upon their heads instead of their feet, they can accomplish it more easily or successfully he should not object to it: may not this idea with justice be applied to the art now under consideration?

MAMMA.—As you state it will be no prejudice to Ellen to practice this work, I shall certainly not stand in the way of her enjoying the pleasure of acquiring the knowledge of it.

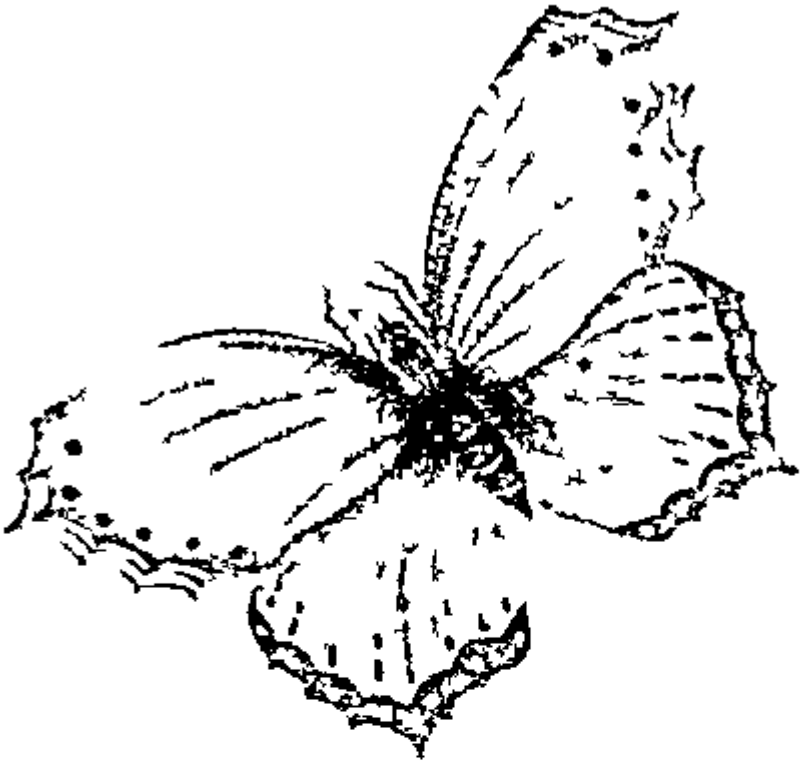
ELLEN.—Thank you, Mamma. When shall I expect the first lesson, Charlotte?

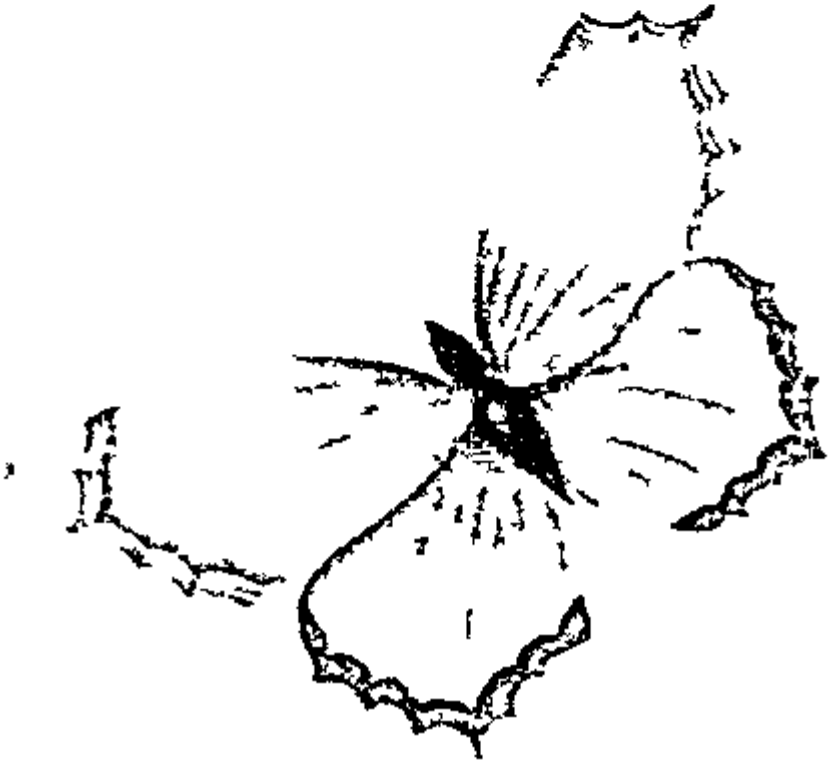
CHARLOTTE.—If I allow a week for your transfer work, you will have done several things in that time. Suppose I say to-day week. I will thank you to have ready for me two glasses of water, a palette or slab, with several divisions, three or four lead weights, and some unglazed Bristol board.

FIRST LESSON.

CHARLOTTE.—I have brought with me a box of colours, containing a cake of carmine, smalt, intense blue, cobalt, chrome yellow, numbers 1, 2 and 3, neutral tint, emerald green, red lead, flake white, scarlet, Indian red, lamp black, burnt sienna, burnt umber, Antwerp blue, and Prussian blue, a shell of gold and one of silver, a packet of copper bronze, gold bronze, and silver powder, one dozen large tinting brushes, and six small ditto, a few camel hair pencils, a blacklead pencil, a tracer, and a sharp pointed penknife. Also a

portfolio containing some sheets of tinting paper, one of transparent tracing paper and a piece of card board coloured with a dark tint on one side To copy a painting done in this style, I commence with a simple subject such as a butterfly, and placing a piece of tinting paper over the copy trace the outline of any principal form such as one of the wings with a tracer, resting heavily enough to make a white mark, then trace any other form which is not connected with the one already done, as the under wing on the other side of the fly, and other forms may be traced provided there is sufficient space between them all to allow the different colours to be put on without passing over each other unintentionally When as many have been taken as can be done with attention to the above rule the tinting paper must be moved to another part, and the forms which were omitted before traced in the same manner as in the instance under consideration the body of the fly and the blue edge of the wing can very well be taken It will assist materially in placing on the second outline to paint with, if two of the forms distant from





each other sketched on the first, are drawn over again with the tracer upon the succeeding outlines, as in the present example, the tip of each wing may be traced When all the forms have been thus traced, I place them upon the coloured card board and with the penknife, which should be very sharp at the point, carefully cut out each form, pressing hard enough to divide the paper at once, but if after passing round the outline with the knife it does not come out clearly and without tearing, it will be preferable to cut again rather than to force it out. Be very particular to cut clear at the corners, to accomplish which I recommend that the knife should pass rather beyond the outline I should have a little hone by my side to sharpen the knife as the edge wears away, to do which I put a drop or two of water on the hone, and laying the knife flat on it, rub to and fro with a gentle pressure, ten or twelve times on both sides of the knife, which will be sufficient to sharpen it, unless it should be very blunt, in which case it will take a longer time.

ELLEN.—I fear I shall not know when

I have drawn over all the outline. I think I shall omit some, and I am not sure I have sufficient strength to cut through the paper. Does it not make your fingers ache to continue pressing so heavily?

CHARLOTTE.—If the knife be sharp, which I have recommended, you will find that more art than strength is required. Do not attempt to pass it quickly along, but let it have time to divide the paper by guiding it slowly, particularly at first, by which means you will avoid those sudden turns in curved forms that give an awkward angular appearance to them. The tinting paper should be newly made, as that which has been made a length of time is apt to get hard and brittle, and is then cut with greater difficulty and uncertainty. If you copy a group of flowers or any other study which has a great number of pieces to be cut out you will probably omit several, but this is of no importance, as they can be added after those cut first are painted; in fact there will be no objection to painting when only the first outline is prepared. Having formed the outlines, I proceed with the painting, and in

this art as in most styles of painting, the process will be rendered much more simple and the attainment of it consequently easier, by commencing with a study of light and shade only, for which purpose, I use Indian ink, neutral tint or sepia I put the first outline on the Bristol board, and place a lead weight at each corner to prevent its moving about, I then rub the colour to be used on the slab with a little water, and dip one of the tinting brushes upon it, this I prepare by rubbing it on a sheet of paper until it is nearly dry, when I apply it to the drawing, working it chiefly in a *circular direction, and with a light touch,* but occasionally passing it to and fro in the direction of the outline If I have the colour in the brush in too liquid a condition, it will make a disagreeably hard outline, and probably spread under the paper in a jagged form, if too dry it will work heavily, and occasion a dullness in the colouring When properly done, it works pleasantly and produces a downy appearance, very much like the effect of stippling in miniature painting, and the perfect gradation of light and shade, and tint, which is so easily

obtained in this manner, contributes considerably to the beauty of the performance If you observe any scratches over the colour they will have been occasioned by stiff hairs in the brush, and may be taken out I will not proceed farther than this to-day, lest I give you more at once than will be agreeable

ELLEN —Thank you, Charlotte I will try to follow what you have done, and you shall see it to-morrow

CHARLOTTE.—You will find your advantage if you repeat this commencement of the study several times, before you proceed further.

SECOND LESSON.

ELLEN —I have not succeeded quite to my satisfaction, yet, but I hope a little further practice will insure it. What I find puzzles me is the liability of the colour to be disturbed. If I have painted a part and wish to make it darker, I find the brush removes that already put on, and in rectifying this error I make a mottled appearance, which does not

look well. But I had most trouble in cutting the outlines; the knife slipped about so that I seemed to have no command over it.

CHARLOTTE.—Then it was not sufficiently sharp, Ellen. Did you make use of the hone I recommended.

ELLEN.—Oh yes, I rubbed away famously, perhaps I did so too much.

CHARLOTTE.—Very likely. The spots in the painting arise from a heavy pressure with the brush, or from its being in too moist a state. I shall now take the next outline, and by the assistance of the sketches which represent the form of the parts already painted, I place it on correctly, and securing it with the weights, shade in a similar manner, lifting up the outline occasionally to see that it corresponds with the shading already done. The remaining forms are to be finished in a similar manner, and if any of the outline has been omitted, it may be cut out and painted before the markings and veinings with the camel hair brush are put in. To introduce the lines of shade upon each wing, cut a piece of the tinting paper into the form of the outline, and while

the whole form is on it put this piece of paper down and shade with a small brush to and fro, then move it to the proper distance and shade again, until the whole is finished The effect of double edge to the wings of the butterfly is produced by moving the outline as many times as required, and shading with the small brush each time

ELLEN —Can you colour this butterfly with different tints, now you have produced the effect of light and shade with the Indian ink? I should fear the black would mix up and spoil the colours

CHARLOTTE —You are perfectly right in your conjecture This cannot be coloured without the risk you have supposed But I shall show you how to produce a coloured subject as soon as this is finished The next step is to introduce the fine light touches, such as the light veins of leaves &c I take a little water alone in a small camel hair pencil, and draw over the form I intend to make, and immediately press a piece of soft rag on it, and the colour will come off, if not sufficiently bright the first time, it may be repeated, taking care

not to make it too broad by the repetition. After this the markings or dark touches are put on, with a good pointed camel hair pencil dipped in the Indian ink; and if any spaces of light have been left unintentionally, in consequence of the outlines not having been brought close together, they must be carefully filled with light touches of the Indian ink. The last thing to be done is to get rid of the hard outlines, which cannot be avoided entirely, although by proper attention, as before recommended, they may be made considerably less conspicuous. To soften down these strong outlines, I take a little thin colour on a camel hair brush, and work off the outline by a repetition of small fine touches, by which means I obtain the downy effect so natural to the outline of butterflies, flowers, fruit, &c.; and with the same material any particularly delicate and highly finished effect may be produced, as the eyes of birds, drops of water on leaves, delicate touches on wings of butterflies, &c.

ELLEN.—How very beautiful the effect of this method is! I am surprised any one

should decry it. Do you not consider it a very useful discovery?

CHARLOTTE.—The effect is, undoubtedly, exceedingly pleasing, and it is interesting to be acquainted with it, but I must candidly state that I do not think it desirable that it should interfere with or supersede the study of sketching from Nature. You will readily perceive that those who practice in this way can be only copyists, and there is a probability of producing too great a uniformity in the effect of shade, unless a constant effort be made to avoid it.

THIRD LESSON.

CHARLOTTE.—A great variety of colours is used in tinting coloured subjects, and perhaps a few general rules for their application, without reference to any particular subject, will enable you to understand the directions afterwards applied to individual cases. All light colours must be put on before darker ones, particularly in the case of one colour

being put over another For all compound tints it must be borne in mind are composed of the three simple colours only, blue, red, and yellow, blue and red produce lilac and purple, blue and yellow make green, red and yellow produce orange and scarlet, blue, red and yellow, mixed together, make grey, and all the variety of tint, between those mentioned will be obtained by adding most of that which evidently prevails in the mixture in the subject copied, whether we imitate Nature or a painting Thus a small quantity of red mixed with a larger portion of yellow will make a pale orange tint, on the contrary less yellow and more red will produce scarlet, a little blue to a quantity of yellow gives the bright green so beautiful to the eye in the foliage of young trees in the spring of the year, while a small portion of yellow to a quantity of blue will give the depth of tint observed in the appearance of evergreens during the winter season

Ellen —I have always thought that colouring must be a difficult part of painting, and now you mention the way in which

the numerous tints are produced, I perceive that it will require considerable practice before I shall feel at home with them.

CHARLOTTE.—I hope you will not anticipate difficulties, Ellen. I am well aware that in referring to the art of colouring in this general and indefinite manner, without directing your attention to particular studies, it cannot at first be so intelligible as it will certainly prove with an increased knowledge of the art. As I proceed to explain a few subjects, you will admit your fears are entirely unfounded. By washing the outlines already used with soft flannel and a little soap and water, they may be employed for colours, and will make a more easy study than an entirely new subject for the first performance. I commence by preparing the palette, upon which I rub some chrome yellow, No. 2, carmine, smalt, Indian red, Indian ink, lamp black, neutral tint, chrome yellow, No. 1, and Antwerp blue; all separately. With a large tinting brush spread the yellow, No. 2, entirely over the upper wings, and of an even colour, with another brush shade over the tips of these wings with the

carmine, but not until the yellow is perfectly dry, and with another shade over the wings towards the body of the fly with some thin Indian ink, which is also to be added to give the very dark effect at the edge of the tip of each Then take the piece of curved paper, and with a small tinting brush put the lines of shade, as in the copy after which move the outline to form the double edge, which is done with Indian ink also For the lower wing I use the silver, which is in the shell, taking it up on a damp brush, and working it as any of the colours After this the shaded part is done with neutral tint as are also the curved lines, the outer edge of the lower wings is done with smalt and the body of the fly with Indian red the leaves of the sprig are done with Antwerp blue, and No 1, chrome yellow, and a little carmine mixed to make an olive green The blue and yellow would be very crude The spots and black marks are done with lamp black and are put on with a camel hair pencil the touches of gold are produced by using the gold from the shell with a wet camel hair brush, the veining of the leaves may be

done with gamboge and Prussian blue, mixed to rather a yellow tint, and used tolerably thick.

Ellen.—I certainly do not apprehend much difficulty in painting this subject; and if you think I shall understand the following studies as easily, I shall begin to hope for success.

Charlotte.—The next study I shall make with you, I intend, shall be a group of fruit, in which a greater variety of tints will be required.

FOURTH LESSON.

Charlotte.—Your performance is not quite so clear as it should be, Ellen. The carmine has mixed up with the yellow and destroyed its brilliant effect. It will be desirable, in future, when you have to paint one colour over another, to wash the first off from the outline, before the second is applied. You have also carried the Indian ink farther and stronger over the light than has a natural or good effect; the smalt too, is not so equal as in the copy. It is a difficult material to work

with in every style of painting, and requires greater practice than other colours to obtain a complete command over it.

ELLEN.—I fancied I had succeeded most admirably, Charlotte; but you look with so critical an eye upon my performance, that I shall cease to expect your approbation, however I may have pleased myself; I have done this three times, and have made an undoubted improvement each time. What would you have said had I shown you my first performance?

CHARLOTTE.—Very happy I am to hear of your application, and I should hope the gratification it has afforded you to witness your own decided improvement, has amply recompensed you for all your trouble. You must admit that it was not very probable that after so short an acquaintance with the art, you could produce any thing perfectly equal to the copy; and therefore you must not suffer yourself to be discouraged on account of my free observations. I will now commence a group of fruit. Having explained the method of forming the outlines, I have brought them with me ready, and can therefore proceed at once to the paint-

ing. For the plum, the light part is covered with smalt, the shaded side with smalt and carmine mixed, and the darkest tint with a little intense blue alone; for the apple, a light tint of No. 2 chrome yellow over the whole—first, carmine used rather dry over the red side, and an olive green made of intense blue and No. 2 chrome yellow, for the shaded side, deepened with a little Indian ink, used alone at last; the raspberries are done with carmine alone at first, and the shaded side with carmine and Indian ink mixed afterwards; the peach is tinted nearly all over with No. 1 chrome yellow, but this colour is not to be put on where the bloom of carmine appears alone; the carmine is next put on in rather a moist state, it is then shaded with neutral tint and a small quantity of yellow mixed, and a very little cobalt blue where it appears particularly downy; the grapes have the light tint of No. 2 chrome yellow, towards the outline put on first, the delicate touch of cobalt to give the transparency next the green, made with Antwerp blue and No. 1 yellow, and afterwards a little Indian ink added to the colour and

put over the most shaded parts; the vine leaves, which have naturally so rich and pleasing a variety of tint, I commence by painting the light tips with No. 2 chrome yellow, the green is made with Antwerp blue and No. 1 chrome yellow, the brownish tint is produced by working carmine over the green in the darker parts, and also over the yellow tips to obtain the orange tint.

ELLEN.—How are the spots on the grapes and the fretted appearance on the apple done?

CHARLOTTE.—With a camel hair paint brush. The yellow spots on the grapes are gamboge, and the streaks on the apple are done with carmine and gamboge mixed. The tendrils of the vine I sketch with a blacklead pencil and paint over them with the camel hair brush. The numerous small shades on the leaves are put in by working the colour over a piece of curved paper moved about in the different positions. It will be good practice if you paint each of these subjects separately—first, on a loose scrap of paper, and will be found the most speedy means of arriving at success. Let me again request you to pay

particular attention to finishing, so as entirely to correct the hard effect of the sharp outlines that are so apt to appear in this style of painting, and which more than any one thing besides betrays the peculiar manner.

ELLEN.—I will do my best, but I must confess I am not very sanguine about the accomplishment of so great a variety of tints I shall adopt your recommendation and try each one separately before I venture upon the whole group. Do you think I may try upon paper instead of Bristol board, because I shall be sorry to spoil a nice piece of board?

CHARLOTTE.—Certainly, Ellen. I am glad you thought of it, as you will proceed with more confidence and success, if you have no particular care about the material you are working upon The paper should be rather fine and smooth, as a rough paper will give so coarse an appearance to the painting as will offend the eye If you succeed with this subject, I will at the next lesson paint a group of flowers.

FIFTH LESSON

CHARLOTTE —Well, Ellen, have you found as much trouble with the fruit as you expected?

ELLEN —Upon the whole I think not I have painted every fruit separately three or four times The grapes I had occasion to practice most, and I fear they still look heavy But you shall give me your opinion if you please

CHARLOTTE — Shall it be my genuine opinion, Ellen?

ELLEN —Oh, certainly, Charlotte, and I promise not to express vexation even if you pronounce it a failure

CHARLOTTE.—Very good, then I tell you without reserve I consider the effect of the whole much too gaudy Look at it altogether, and compare it with the copy Does it not entirely kill it by its violent contrasts? The peach, for instance, is yellow, red and dark grey almost, without any blending of these colours,

the plum also is blue and red, instead of purple, the spots representing the seeds of the grapes are decidedly too strong, and the veins of the leaves much darker than necessary I think these faults have arisen from an effort to avoid a confused appearance of colouring, which I noticed in your last performance, so that you have only to guard against the extremes in future, and unite clearness with softness This group of flowers, will require for the hollyhock, carmine shaded with Indian ink, for the larkspur, smalt shaded with intense blue, for the sweet pea, carmine and smalt, for the yellow roses, No 2 chrome yellow, shaded with Indian ink and lake, for the white rose, neutral tint and carmine The colours must in general be used in a more liquid state for flowers than for fruit, except in those instances in which it is intended to represent any very downy surface, such as the hearts-ease, dahlia, lily, &c, for which the colours should be used tolerably dry, as in painting fruit After I have rubbed the carmine in water, I mix a brush or two full of hartshorn with it to improve the tint particularly for roses, which it does by neutralizing the ef-



fect of yellow, that is found a little in all carmine If a slight tint of indigo be put towards *the tips of the smaller petals of the flower it* will produce a very natural and pleasing effect The yellow roses I tint all over with pale yellow at first, and then shade them with a darker tint, and at last with a little Indian ink mixed with it The forget me-not is tinted with the cobalt and shaded with intense blue, the upper petals of the hearts-ease I paint with carmine and smalt mixed together, unless I wish a particularly brilliant effect in which case I put the carmine on first and shade over *that with smalt, the lower petals are done with* No 1 and 2 yellows The lily has pale yellow put towards the lower part of each petal, and is shaded with neutral tint, which produces the greenish hue natural to the shades of this flower Try your skill in copying a group of

pearance the brush seemed always to produce, it might be only adapted for fruit and butterflies, but I perceive by proper management it does for flowers admirably When I succeed with these shall I be able to attempt birds? I have seen such splendid specimens of birds lately, that I shall be truly delighted if I can accomplish the copying of them

CHARLOTTE —Certainly, it is exceedingly well adapted for birds, representing the beautiful roundness of figure and plumage to perfection In these as well as butterflies, you will have occasion to introduce the bronzes, to obtain a sufficiently brilliant effect, and for this purpose a thin gum water must be used instead of water alone

ELLEN —I suppose that is to make it shine?

CHARLOTTE —No, it is rather to make the bronzes adhere to the paper, for if applied with water alone, they would brush off when dry If your brushes get clogged with the colours or bronzes, you must wash them with soap and water, by dipping the brushes in cold water and working them on a piece of yellow

soap; then rub them on a towel, after which dip them in water alone: repeat this until they are quite clean.

—

ELLEN.—I have done a group of flowers, Charlotte, and shall be happy to hear your opinion of it.

CHARLOTTE.—I am much pleased with it indeed, the cabbage rose is the only flower I consider defective. You have evidently used the carmine in too dry a state, and the result is that a much more solid effect is given than naturally belongs to that flower. By using this colour with more liquid in future, the thin transparent effect will be obtained which I before recommended. Do you perceive my meaning, Ellen? I think, if we were not well acquainted with the flower, this painting would convey to the mind the idea that the petals were composed of a much thicker material than naturally belongs to them.

ELLEN.—I perceive it immediately, now

you have pointed it out; but it did not appear before. Perhaps I look with too great a fondness upon my own work; however, I am glad you approve the rest of the drawing. I shall practice a few roses and endeavour to correct this fault.

CHARLOTTE.—By which means you will command success. Always adopt the determination to persevere, and you will certainly overcome mountains of difficulty. You may show this drawing to your Mamma, whom I hear approaching.

MAMMA.—Ellen, I am anxious to know if you have accomplished the Oriental Tinting yet, as I wish you to make a present to a young friend, who being fond of gay colours, will be delighted with something done in this manner.

ELLEN.—I have just finished a group of flowers, Mamma; and wish to have your opinion of it. I have also done a butterfly and some fruit. We were desirous to see you, that we might consult together how to turn this new acquisition to account.

MAMMA.—It certainly is a decidedly pretty

art Indeed the gradual shades and tints are beautiful, and please the eye very much the only objection I see is a little more precision, amounting to formality, in every part than I think consistent with Nature What do you say, Charlotte, do you not think that easy negligence, so graceful in Nature, is wanting here?

CHARLOTTE —Undoubtedly, my dear Aunt, it is, but I think that must in great part be attributed to Ellen's want of command and freedom, which can only be attained by continued practice Great allowance should be made, considering this, and I hope in a short time, Ellen will perceive it also, and endeavour to avoid it

MAMMA —Very true then I shall reserve my remarks until I can exercise them upon some of Ellen's more advanced performances I am quite satisfied it will be highly acceptable to the young friend I spoke of, whose birth day is next week, and I shall therefore be glad if Ellen will ornament a pair of screens for her, with all possible speed, as they must be given on that day, unless you think of something that will be more acceptable

CHARLOTTE.—Screens are always useful, and can be done in as little time as any thing: I should, therefore, recommend them. But when they are done Ellen will be happy to do something for you, if you will mention what you particularly wish, as she intends to be very busy with a view to make herself a proficient in the art.

MAMMA.—I shall be much pleased if she will ornament me four cardboard flower-stands for the pier-tables; and a pair of match-cups for the chimney-piece; and after that any thing she herself may think of, or you can recommend her.

CHARLOTTE.—As many of her young friends have frequently requested contributions to their scrap books, Ellen can now furnish them at little cost or trouble with as many as they wish; and for the purpose of presents to her friends she can make up a great variety. Such as I have enumerated before will do equally for this art; card-racks, baskets, screens, portfolios, blotting-paper books, &c., and as the painting can be done on the white wood to be afterwards varnished, all the variety of articles

made in that material may be ornamented in this manner, or common boxes can be covered with paper or Bristol board, and ornamented with the Oriental Tinting

ELLEN —But shall I be able to procure copies for so great a variety of subjects as you have enumerated?

CHARLOTTE —Generally you may hire them at the fancy shops in this style, or very pretty subjects in the usual style of water-colour painting from which you may copy in this manner, or you may take a sketch from Nature and colour it yourself

ELLEN —I shall set about making a variety of things immediately, and shall then request you kindly to explain to me the next art you mentioned—the Mezzotinting

CHARLOTTE —I shall be very happy to do so, whenever you are ready to receive my assistance

MAMMA —I don't think I am at all acquainted with the art you are now speaking of What is it, Charlotte?

CHARLOTTE —A style of drawing called Mezzotinting because it has some resemblance

to the engravings which bear the same name. It is done on the same principle as Oriental Tinting, but from the nature of the material used, (powdered blacklead) it can be applied to those subjects, which cannot so well be executed with the colours used for the former. Oriental Tinting is most suited to those subjects which have naturally a great brilliancy of colouring, such as fruit, flowers, birds, and butterflies; while the Mezzotinting is much better adapted to such as require less attention to the effect of colouring, but need the most minute care to produce the effects of light and shade, feeling and expression, such as moonlight and twilight scenes in landscape, and subjects appropriate for sculpture in figures. Different brushes are also used, to admit of a finer touch than those used for Oriental Tinting. You will readily conjecture, from what I have stated, that this art is not quite so easy as the former. Any little deviations from the correct outline, or any irregularity in the shading, will be more easily detected than in the Oriental Tinting, upon which, it is, in fact, a considerable refinement, and must

engage all the attention the tudent can command.

MARIA.—I think I entertain very little objection to Ellen's practising this art, on the contrary I perceive it must lead to improvement When she has done something in this way, I shall be quite anxious to see it, but I agree with you, Charlotte, that it will be desirable to go on with what she has just acquired before this is commenced. I must therefore request that the following month be devoted to her recent attainments, and then, if you think proper, she may commence the Mezzotinting

CHARLOTTE.—Ellen will, I am sure, see the propriety of doing so, and will readily acquiesce in the arrangement In the mean time, I shall be happy to render my assistance by advice or information, in the application of the work I have with me two subjects done in this style the landscape is a moonlight scene, from a painting by Cuyp and the other a study from Guido, illustrating the passage in holy writ, "I know that my Redeemer liveth"

MAMMA —Both truly beautiful, particularly the last If Ellen can accomplish any thing like these, I shall be pleased indeed

ELLEN —After the commendation you have bestowed upon the art, I shall be sorry to loose the opportunity of learning it I shall, of course, wait willingly the time specified only I hope nothing will arise to deprive us of Charlotte s company before that time Do you not think, Mamma, some occurrence which we are not at present aware of, may happen to hasten her departure

MAMMA —I think you need not entertain any fears about that, Ellen The way in which you have expressed yourself conveys something so like a selfish allusion, that I really hope you will explain your meaning so as to show that your words admit of a better construct on

ELLEN —Oh dear, Mamma! I am sure I shall be exceedingly grieved when the time for Charlotte s departure from us arrives quite independently of the pleasure I shall lose in being deprived of her kind instructions I hope cousin Charlotte, you do not think me capable of such a feeling of indifference as to express

a wish for your society merely that I may reap the benefit of your knowledge?

CHARLOTTE.—Not for a moment, my dear Ellen.

CHARLOTTE.—How many paintings have you done, Ellen, since our last meeting; and have you made them up into fancy things?

ELLEN.—You shall see, dear Charlotte: first, here are the four groups for Mamma's flower-stands, which I want your kind assistance to help me to make up. The screens for a present, which Mamma wished me to paint, I mounted on embossed boards, and sent them off just in time. These two small groups of fruit I intend for the match-cups, and these also I must ask you how to make up.

CHARLOTTE.—You have practiced this art so successfully that I shall willingly teach you the mezzotint; and shall be happy to commence to-morrow, if agreeable. The method

MARIA.—Both truly beautiful, particularly the last. If Ellen can accomplish any thing like these, I shall be pleased indeed.

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CHARLOTTE —You have practiced this art so successfully that I shall willingly teach you the mezzotint, and shall be happy to commence to morrow, if agreeable The method

of making up the flower-stands, and match-cups, and many other little things, I propose to explain to you after you have finished studying the Mezzotint and Inlaying.

MEZZOTINTING.

FIRST LESSON.

CHARLOTTE.—I will show you, Ellen, how to copy three subjects in this style, after which, with attention and care, I hope you will accomplish any studies, however varied they may be. The first shall be a simple sketch of Eddystone Light-house, the second a moonlight scene after Cuyp, and the third a bust of Canova. The materials I use for this art are, six badger hair brushes of different sizes, the largest being about an inch and a quarter in width, and the smallest a quarter of an inch; some blacklead reduced to an exceedingly fine powder; a marble slab; a few leather and paper stumps; an Indian rubber pencil; H,

IIII, and IIIII blacklead pencils, some tinting paper, thinner than for Oriental Tinting, a very sharp penknife, and some lead weights. In cutting out the outlines for these subjects I leave the paper only where it is necessary to preserve the light as in the instance before me, the form of the whole of the building is not traced when I mark the outline for the sky, but about half way up, because the light is not higher than that The form of the white sail at the right hand is left, but not that of the dark one, as that will appear plainly enough over the shading of the sky To produce the extreme clearness of outline, which imparts so spirited an effect to the drawing, as in the light sail against the dark cloud, the knife must be used in a sloping position instead of holding it perfectly upright, which will cause the outline to slope gradually towards the form, and present a sharp edge where it approaches the card board. But as this will make the form smaller at the lower part of the outline, and cause a white space between two objects that are intended to be close to each other, care must be taken to cut rather outside of the traced line, by which

and carefully avoid touching it in shading After the outlines are prepared I put a little of the powdered blacklead on to the marble slab, and with a brush of middling size, moistened and dipped upon it in its dry state, and then rubbed on a clear part of the marble to disperse the lead equally amongst the hairs, I apply it to the drawing, holding it upright, and commence by working to and fro in the direction of the outline, to obtain a clear form for the horizon and the light sails, and afterwards I work in a circular direction to produce the entire shade of the sky, the long dark cloud at the upper part of the drawing is introduced with a smaller brush, held in a sloping position, similar to the way in which a pen is carried in writing, and guided backward and forward in the direction of the cloud itself To handle these brushes properly they must be held so as to admit of the movement of the arm as well as the hand, and the most certain method to obtain this freedom in handling, will be to hold the hand entirely free from the paper The brushes must be used moist or dry according to the darkness

of colour required for the shade; so that a light shade may be introduced with a perfectly dry brush, while a dark one will require it to be quite damp. The effects of light are produced by the Indian rubber pencil, which is guided with a light firm touch over the form intended to be given, and repeated until it restores the light completely. A great variety of clouds may be formed with this simple instrument. It will be necessary to cut the point of it with a pair of scissors, as soon as it loses its power to take off the lead, which will be the case after about every dozen touches. I now put on the second outline, with very great precision, according to the form which was traced to guide me in fixing it properly; and with the smaller brush shade the light-house, water, &c. And after all the outlines have been placed on and shaded in succession, the lines and markings are introduced with the blacklead pencils, using the HH for any very pale lines, and H for dark lines and touches. The drawing is now finished, and I shall leave you to try your skill in copying it; recommending you not to have too much lead in your

brush at one time as that will soil the drawing It will also be a good plan to dust off, with an old silk handkerchief, any that may have unintentionally accumulated under the outlines as you take each off, and before placing on the following one If you have too small a quantity of lead in the brush, it will work in with a brown colour, instead of the grey tint so pleasing to the eye

ELLEN —This effect delights me greatly, Charlotte It appears so perfect how beautifully round the building seems, one can scarcely believe it to be a flat surface of paper It is, indeed a very sweet view Do you think I shall succeed at once?

CHARLOTTE —The outlines will occasion you most trouble, Ellen The style is, as you observe so perfect in the effect of light and shade, that any defect, however small in the outline is instantly discovered I beg you, therefore, to take very great pains to make them as correct as you possibly can At first also you will not have so much power over the Indian rubber as is necessary to produce all the light you may desire, but a little prac

tice will make you mistress of it. I mention this, that you may not feel discouraged when you find you cannot immediately give yourself entire satisfaction.

ELLEN.—I am truly obliged by your kindness. I shall do this little subject three times to-day, and then perhaps you will give me another lesson to-morrow.

CHARLOTTE.—With the greatest pleasure, Ellen. Be ready for me at the usual time.

SECOND LESSON.

CHARLOTTE.—Before we commence the moonlight scene, will you let me see your success with the light house.

ELLEN.—Here it is. But I assure you, I am not at all satisfied with it. There is a heavy look about it, instead of that elegance which I admire so much in yours.

CHARLOTTE.—That arises chiefly from want of decision and correctness in the outline. For instance, the two sides of the building do not exactly correspond with each other. One

is less curved than the other, and the small objects are wider than in the copy, particularly the chimney of the steam boat and the mast of the vessel to the right It is, however, quite as well as I expected to see

ELLEN —You are very kind to encourage me, Charlotte I hope in a short time I shall accomplish it.

CHARLOTTE —I should hope your success in those arts you have already studied will be the best encouragement to you to persevere, and anticipate similar success in this I will now commence the moonlight subject I promised. As the last subject was a vignette, which is a drawing done with an undefined outline, it is as well that this should be in a more distinct form, that you may have an example of both sorts of subjects And here we may hope to produce that perfectly concave appearance which the Chinese, in their ignorance, so ludicrously condemned.

ELLEN —Dear Charlotte, do tell me what you refer to, I have frequently listened to the opinions of Europeans relative to Chinese productions, but I have never heard what the

Chinese think of European paintings. Perhaps our works of art appear as singular to them as theirs do to us. Pray let me know what they said about them.

CHARLOTTE.—Upon one occasion, the King of England sent a number of landscape paintings, as a present to the Emperor of China. They were exhibited to the Chinese court; and when their opinion of them was asked, the answer made was, that they considered them very pretty, but thought it a pity they should look so much like *holes in the wall.*

ELLEN.—Oh admirable! Not understanding perspective themselves, they considered its perfection in the works of others a great fault.

CHARLOTTE.—Just so, never having entertained the idea of pourtraying distant objects as appearing really far away from the spectator, they could not help fancying that the seeming reality of the prospect represented must have been occasioned by accident; and was, therefore, a great fault. However, Ellen, as we deem this appearance one of the greatest beauties in the art of painting, I hope that we shall be able to give that aerial effect, which conveys

so perfectly to the mind the idea of distance. I commence as before with the sky, the whole of which I cut out, carrying the outline close to the boats, and preserving only the form of the mill to the right hand; the moon, the light clouds towards the horizon, the light side of the masts of the boats, the light lines on the sails of the windmill, and the light on the anchor, are all cut out on another part of the paper, and the light is obtained by rubbing with the Indian rubber pencil through the apertures thus made. But to obtain the perfect clearness and brightness necessary for the moon, I rub it out first with a piece of stale crumb of bread, and use the Indian rubber afterwards. The light forms may be cut out in the second outline, and the whole of the water also, taking the line just below the boats all along to the right hand. In this outline also the dark sails may be cut out, and those parts of the mill which are not so near to each other as to make it troublesome to apply the lead. Although the forms for the light effects are cut out thus early, I shall not use them until all the shading is done, lest the lead rub over

them in the succeeding part of the work and diminish their clearness. In the third outline I take the boats, the bank to the right hand, the log to the left, the distant vessels, and those parts of the sails which could not be taken before on account of their coming too near the light effects In the next outline, the reflections, the palings, the distant land, the figures, &c. may be introduced I recommend extreme care in fitting the several outlines to each other, and let the shading be made darkest quite close to the outline where a concave effect is desired, as in the outline of the whole drawing, and particularly the large sails, on the contrary for the building, the boats, and the dark clouds, which indicate convex forms, I take pains to put the darkest shade at a little distance from the outline To produce an exceedingly dark effect, such as the figures which have dark coloured dresses, it will be necessary to work first with a damp brush, and immediately after with another perfectly dry that has some lead in it. The outline for the light clouds must be cut larger on the lower side, where they are undefined, and the effect

of gradual light will be most easily obtained with stale crumb of bread, rather than Indian rubber The dark sides of the masts, and the broader lines of the sails of the windmill are cut out, but the rigging and finer lines are done with the pencil point The subject is now finished. Do you think the style gives the complete aerial effect which we alluded to at first?

ELLEN —Oh! admirably, Charlotte I think it exquisite I shall be *so happy* if I can produce an equally good effect, and I am determined to spare no labour to ensure success

CHARLOTTE —And I hope you will not make yourself miserable, if at first you *do not* produce an equally good effect

ELLEN —What do you mean, Charlotte? Do you anticipate a complete failure?

CHARLOTTE —Certainly not, my dear But I wish to prepare you to meet difficulties, that when you find you do not succeed at once, you may not feel so excessively disappointed, as you certainly will if you set to work with an expectation of at once producing an equally

ELLEN.—Very well, Charlotte. I will convince you, that I am not discouraged by them, but on the contrary, that the knowledge of them shall induce me to take more care in copying the subject. I think, after I have done this, you propose to give me a study of a head.

CHARLOTTE.—With great pleasure, dear Ellen. I shall give the next lesson this day week, to allow time for the practice of the moonlight scene; and shall then be happy to explain to you the method of copying the study from a bust of Canova, executed by himself.

THIRD LESSON.

CHARLOTTE.—Well, Ellen, I wish to know what success you have met with in prosecuting your last study.

ELLEN.—You were quite right, Charlotte, in not allowing me to set about it with an expectation of succeeding at once. I have had considerable trouble with it: I have done it

four times, and cut out the outlines a second time. There it is, and I shall be glad to have your opinion of it, and to know if you will recommend me to try it over again

CHARLOTTE — Certainly not, my dear Though I cannot but rejoice that you have persevered so well already I observe the moon is not quite perfect even now, but it can be made so I will just take a hard pencil, and cutting a very fine point, put some small touches where there is a little the appearance of an angle, at the same time taking care not to make it too small I think also you have not succeeded in giving the depth of shade to every part of the drawing, particularly to the water on the right hand I shall recommend you to put the outline on again, and then add more colour The streaks of shade also across the water have been made stronger over the light than they should be You must take some bread, and clear them off, as they produce an unnatural effect The reflections of the objects also are too much marked, but when you increase the shade on the water this fault will be corrected

ELLEN.—One thing I wish to ask you, Charlotte. There is a good deal of the bank to the right hand, and the shipping behind the mill, so undefined that I could not make out exactly what is meant to be represented. Would it not heighten the interest if every part of the drawing was plainly marked, so as to indicate distinctly what object was intended?

CHARLOTTE.—Do you imagine, Ellen, if we were to take a walk by moonlight that every object would appear naturally so clear as to leave no doubt upon the mind in reference to it? In this respect, as in every other, the principle of the art must be adhered to, which is that a drawing is a representation of objects as they appear, and not as they really are. *This attention to the minute and perfectly* distinct representation of objects in pictures has been the bane of many a performance, in *other respects truly excellent: it is entirely* contrary to Nature, and destructive of breadth and boldness in a picture.

ELLEN.—I have so frequently heard drawings praised on this very account, that your

explanation surprises me Have you not often listened to approbation bestowed upon pictures, with observations similar to these, "so beautifully clear —"so well defined —"how distinct every part of it is"—"one can almost count the threads in that beautiful painting of lace work?'

CHARLOTTE —Some of these expressions may be perfectly true, and yet not violate the rule I have given you, but the idea of being able to count the threads in the representation of a piece of lace work is ludicrous indeed, and exemplifies exactly the folly of attempting to represent objects as they appear by the effort to draw them as they really are Perhaps we shall hear next of a drawing of foliage so perfect that every leaf has been studied and carefully drawn in its proper place, or some wonderful specimen of architectural drawing so exquisitely done, that the grain, tint, and accidental marks of every individual brick have been most faithfully represented I cannot help thinking that in the former case the tree might be begun in summer, but could not certainly be finished

before winter This would be something quite novel, would it not Ellen? Summer and winter blended together in the same picture, one part of the tree loaded with fine foliage, *the other representing* bare branches, *in this* part of the picture a traveller passing along having thrown off his hat and coat to catch the cold breeze in the heat of summer, in that a lady clad in woollen and furs to keep out the cold of winter And then in the instance of the building there would be different angles of shadows contrary effects of light upon the colours and many other inconsistencies that might be enumerated but I hope you are already convinced of the impracticability and inutility of representing objects as they are, instead of following Nature and representing them as they appear

ELLEN —Oh! I am quite satisfied, dear Charlotte, that it is undesirable to make every part of a drawing so plain and distinct as I before fancied was necessary, and I shall candidly tell you that when I have sometimes had my attention directed to paintings by eminent artists of the day, I have thought

them deficient in clearness though I have not presumed to express an opinion that I considered them faulty in that respect. I now, however, understand that this absence of distinctness, being a more perfect representation of Nature, is a decided merit rather than the contrary

CHARLOTTE.—I shall now copy the subject I promised First, I trace the outline of the whole head with still greater exactness if possible than I have before done it, and putting the paper form which comes out upon the card board, I shade round it to produce the back ground, taking care to guide the brush in the direction of the outline to secure a strong relief; then with the whole outline, out of which the former was cut, I introduce a general shade all along the right hand side of the drawing for the second outline, I take the whole of the face, the outline of the dark shade at the bottom of the figure, the streaks of shade upon the cap, the dark shade in the ear, and the form for the lower group of hair It is not absolutely necessary these parts should be taken first, only not coming nearer

to each other than is proper they do as well as any others For the third outline I take the form of the neck, the dark shade by the eye, that under the lower lip, that from the nose, the lines on the forehead, part of the hair, and the shade omitted before on the cap, and trace the whole form of the face to guide correctly in putting it on In this instance nearly all the forms must be cut beyond the shade, as they are softened off to an indefinite outline, and it will require great care to make the shades just the proper width and depth The shade down the middle of the neck is introduced with the brush alone without a particular form, as are also the shades on the forehead, the shade down the nose is done with a stump I proceed to cut out each part as I find it wanted until the whole is finished The large shades on the forehead that also which gives the prominence to the cheek bone and the principal shades on the throat and neck are done with a very small brush, and without an outline The dark shade for the nostril, the division of the lips, the shade under the eyelid, and the light lines on the

hair are done with a blacklead pencil I recommend you to practice this figure two or three times, you will then be competent to attempt any subject you may wish to copy

ELLEN —I am much obliged to you, Charlotte How exceedingly beautiful, and perfect the effect of this style of work is I shall copy it to day and request you to look at it to morrow

CHARLOTTE —Have you succeeded at all with the bust, Ellen?

ELLEN —*Indeed* I can scarcely say I have, but you shall see my attempt, and as I intend to try again, I shall be glad previously to have your advice

CHARLOTTE —You must take a little more colour in your brush at a time, to avoid that disagreeable brown tint, occasioned by working with so small a quantity, and you will then get the depth of shade for the back ground

without having recourse to so much wetting of the brush which has caused the crude and heavy appearance conspicuous in your work The shades generally upon the face and neck are not strong enough to give the bold relief so desirable in a study of merely light and shade Attention to these particulars will greatly improve your next performance My aunt will be here presently I wish her to see your studies of Mezzotint. Here she is

MAMMA —Now, Ellen, you must begin in earnest to turn your acquisitions to account What have you done in this beautiful art which you have last acquired?

ELLEN —I have three subjects to show you, Mamma, and shall be glad to know what you think of them

MAMMA —This little view I recognize instantly—it is Eddystone Light house It is very pretty and I think, does you credit The moonlight scene is the representation of some place which I am not acquainted with, it is however, particularly beautiful How very natural! Why, Ellen, you have wrought



wonders I am delighted with your productions, and must urge upon you not to act so inconsiderately as many young persons of my acquaintance. With all the avidity which you have discovered in the pursuit of knowledge, they have gone on until they have fully accomplished the object of their desire, such as learning a particular style of drawing, and then, with much regret, I have observed they appear perfectly satisfied with the ability to draw, and entirely lose sight of the application of their art forgetting that the acquisition of knowledge in whatever way is only a means to an end What would you think of a workman, Ellen, who should with great care and diligence provide himself with a chest of tools, and afterwards let them lie useless in his manufactory? You would justly blame him for making great preparations, which he afterwards neglected to improve In this respect, persons whose sole aim is to gratify the senses discover more wisdom than they, who with superior intellect, seek enjoyment in the higher pursuits of mental studies The miser will practice severe self

denial, and suffer numerous privations that he may hoard up bags of gold, the epicure will endure loss of rest, head ache, and all the evils caused by intemperance, rather than forego the indulgence of his appetite, while, on the other hand the acquirement of knowledge, the cultivation of the understanding, and the improvement of the heart, are pursued with indifference, and in many instances with dislike The student in music grows weary in the constant and lengthened practice required to attain proficiency, the admirer of the fine arts tires of his study before he can deserve the appellation of an artist, and the lover of poetry, gives up the effort of composition as unattainable long ere he can merit the title of poet Of course, my dear Ellen, there are many honourable exceptions to this statement, and I trust perseverance on your part will entitle you to rank amongst them But I must say, I fear by far the greater number give up their endeavours before they arrive at any degree of eminence in their intellectual pursuits These observations will have prepared the way for

a little bit of advice which I am anxious to give you. I hope that you will be determined not only to persevere in the practice of what you have already acquired, but that you will also make a constant endeavour to improve in all your future efforts. Do not, because you have succeeded pretty well hitherto, permit yourself to rest contented with a merely tolerable performance. Is it not extremely unsatisfactory that any one should practice year after year without improvement?

ELLEN.—Dear Mamma, one would almost judge from your observations that no one can arrive at perfection in any accomplishment, but surely there must be many so clever as to be able to produce works that shall be entirely faultless. Do you not think it possible to attain to such a proficiency?

MAMMA.—My dear child, I trust you are aware that to make a drawing, or any other work, free from positive blemishes, is but the first step towards great success. We must not only aim at this, but also endeavour to introduce decided beauties into our compositions.

ELLEN.—Mamma, you quite surprize me. Do you intend to state that a work may be entirely faultless, and can yet admit of further improvement? I really cannot understand you, Mamma, if such is the case I have always considered, that to speak of any work as being perfectly free from fault was to bestow upon it the very highest commendation

MAMMA —You are in error there, my dear. But I will endeavour to state my opinion in such a manner that you shall perfectly comprehend my meaning Suppose I have a friend who is remarkably plain in person, awkward in her attitudes, and with a very uninteresting countenance—two artists are employed to paint her portrait—one gives the drawing with so much exactness, that the correct outline representing the thin bony cheeks, the ungraceful position, and the dull and heavy look, present you with a likeness that you instantly recognize, the other, with better taste and greater skill, gives you just as perfect an idea of the individual, but in a more graceful attitude, and by the slight elevation of the head, and the eye directed upward a

little, imparts a look of intelligence, which while it does not destroy the likeness in the least, brings to mind my friend as she appears in her happier moments, and then the healthy look caused by giving a little more roundness to the cheeks is so decided an improvement that you immediately exclaim, how well she looks. Do you not entirely agree with me, that the latter must be the better performance?

ELLEN.—Oh certainly! Mamma.

MAMMA.—Then I trust you now perceive that a person may execute a drawing which shall be free from positive defects, and yet be deficient in not possessing decidedly good qualities, as in the works of the two artists referred to, the former produced an exact likeness, while the latter not only gave the exact likeness but also a most pleasing one. The anecdote of the portraits of Hannibal is so much in point that I cannot forego the opportunity to mention it. Two artists were employed to paint his portrait, one of them painted a full likeness, representing the disfigurement of the one eye which accident or disease had blinded, the other painted only a profile of

him that the blind side might not be seen, the first gave great dissatisfaction, the second was handsomely rewarded

ELLEN.—I see now what you mean, Mamma This view of the subject opens a large field to the mind. In fact I perceive that freedom from defects, instead of being the perfection of a performance, is but the first step towards it

MAMMA.—You are right, Ellen, and may arrive at the conclusion that those who are satisfied to be copyists only, must content themselves with being considered merely junior students in the arts, because the absence of defects has reference chiefly to the faithfulness or faultiness of one performance which is the copy of another, an original drawing on the contrary, is to be estimated according as it conveys information or delight to the mind

ELLEN.—I have one more art to study, Mamma, after which, I hope to make a great number of useful articles, and so follow up your kind advice

MAMMA.—What is the work called which Ellen now refers to, Charlotte?

CHARLOTTE.—It is the imitation of inlaid

ebony and ivory, commonly called the black and white work, it is particularly easy both to be understood and executed The Indian work, from which the idea is taken, is done by putting pieces of ivory cut into the forms of flowers, birds, &c. into ebony, which is a rich black wood, and afterwards shading in the *manner of etching* The *lines of shade are* scraped out in the ivory, and some black paint or varnish is then drawn over these lines, which finishes the work You will readily perceive that this must be both a laborious and expensive process in this country, and not proper for the amusement of young people, but as the effect produced is both chaste and beautiful, ingenuity has been to work and discovered a means of imitating it so closely that, when well done, it is difficult to determine whether it is the reality or an imitation of the Indian work

MARIA —Can this be executed by any one ignorant of drawing

CHARLOTTE —Certainly it may, being extremely simple Some persons who draw very nicely have attempted to improve upon

the art, and have introduced a quantity of shading with Indian ink; but it has always appeared to me, that so far from being better for their trouble, the contrary has been the case. I shall, therefore, explain to Ellen that style of the work which is the nearest imitation to the Indian Inlaying. There are also two methods of preparing the articles for the work, and as each will be required occasionally I shall explain both of them.

INLAYING,

OR THE

IMITATION

OF

INLAID EBONY AND IVORY.

FIRST LESSON

CHARLOTTE.—The materials used for this work are but few;—a bottle of liquid black, some fine camel hair pencils, some black tracing paper, and also a sheet or two of transparent; a hard blacklead pencil, a dull pointed stiletto, and several patterns for the painting, a bottle of liquid white, some isinglass, and a large flat tin camel hair pencil, for the preparing. I shall first teach you how to paint on the white wood alone, and then explain the methods of preparing boxes, screens, &c.

whether made of dark or light wood I have brought with me a small square box to begin with First, the wood must be prepared with thin isinglass, to prevent the spreading of the colour when applied, about a table spoonful of small shreds of isinglass must be boiled for twenty minutes in half a pint of water, when it may be poured through a piece of muslin into a basin, and while warm spread over the box, with the large tin brush, in half an hour it will be sufficiently dry to draw on Then selecting a pattern of a proper size, I place it upon the box, in the same manner as for the Japan work, with the black tracing paper under it and trace the outline with the stiletto or tracer if the pattern is upon the transparent paper, it will be necessary to introduce some smooth tissue paper between it and the black tracing to enable you to see the outline plainly When this is done correctly, the back ground which is the part of the subject to represent the black wood, may be filled in with the paint Take a little out with a brush, and put it into a saucer, adding some water to make it work pleasantly In guiding

the brush to the outline, I am careful to obtain a clear form by moving it steadily; and the paint must be sufficiently thick to cover the wood thoroughly at once. The next thing is to shade the light parts by drawing the fine black lines with a small camel hair pencil: these must be done with great attention to regularity, in reference to their thickness and distance from each other; and when the shading is so dark as to require a second row of lines, they must not be done until the first are perfectly dry, lest they run together and cause a blot; and in putting them on, let them cross in a slanting direction so as not to form right angles with the first.

ELLEN.—I suppose there is a difference in the patterns for this work, some will be much prettier than others. Can you give me any rules for selecting good ones when I wish to ornament any thing?

CHARLOTTE.—You are perfectly right, Ellen, in supposing there is a difference in the beauty of patterns for this work; and it is well to consider before you commence copying one, whether it will give you satisfaction

when done particularly as the same time and attention that are bestowed upon a faulty drawing would produce a copy of a superior one Many young persons think that as a performance has been executed by a friend, and to them looks pretty, that therefore it must be worth their while to do the same, instead of which if they get several subjects and study them by comparing them together, they would be able to form a correct judgment of their comparative excellence, and select the best to engage their time and attention To assist you in choosing drawings for this art, I recommend you to reject those designs which have nearly an equal quantity of black and white in masses presented to the eye, there should be a decided preponderance of either black or white over the whole performance, but the latter produces the best effect If the top of a box or any other surface be orna mented with small vine leaves spreading over the whole and tendrils running between, and small black spaces to fill up, it has a very pleasing effect or if a pattern be drawn in the middle of the box about large enough to



granted that you sit with the light to the left hand

ELLEN —I was not entirely satisfied with the work myself. Every step I take convinces me that it is not sufficient that I thoroughly understand what is to be done, but I must have practice also to accomplish any thing perfectly

CHARLOTTE.—You are right, Ellen; and having arrived at the conclusion by your own observation and experience, I am not afraid of your soon forgetting it We will now prepare some screens with the white composition. The isinglass size which we used yesterday I shall want for this purpose. You observe it is quite a stiff jelly now it is cold; place it over a jug of hot water to melt it, then put about two table spoonsful into a tea-cup, which must also be placed over warm water. I put to it half a bottle of prepared white, and stir them together with the large flat tin camel hair brush used for the isinglass yesterday, and as it is rather stiff, dip it first into the hot water for a minute or two to soften it. I now add a table spoonful of gin to make it work smoothly.

of the foreign inlaying. If you will copy what I have done, I will to-morrow show you how to prepare boxes, &c. with a white ground for this work.

ELLEN.—I really think I shall have but little trouble with this work, it is so perfectly simple.

SECOND LESSON.

CHARLOTTE.—Your work does not exhibit so much success as you anticipated, Ellen. Some of the lines are exceedingly trembling and not so regular as might be expected. I think you used the black too thick; and some parts of the back ground must be done over again; for if the varnish were put on in its present state it would show all the marks of the brush. I recommend you when filling in the back ground to sit in a strong light, and bend your head to the left of the drawing while doing it, as that will be the best position to see whether the black covers the wood entirely. In giving this advice, I take it for

granted that you sit with the light to the left hand.

ELLEN.—I was not entirely satisfied with the work myself. Every step I take convinces me that it is not sufficient that I thoroughly understand what is to be done, but I must have practice also to accomplish any thing perfectly.

CHARLOTTE.—You are right, Ellen; and having arrived at the conclusion by your own observation and experience, I am not afraid of your soon forgetting it. We will now prepare some screens with the white composition. The isinglass size which we used yesterday I shall want for this purpose. You observe it is quite a stiff jelly now it is cold; place it over a jug of hot water to melt it, then put about two table spoonsful into a tea-cup, which must also be placed over warm water. I put to it half a bottle of prepared white, and stir them together with the large flat tin camel hair brush used for the isinglass yesterday, and as it is rather stiff, dip it first into the hot water for a minute or two to soften it. I now add a table spoonful of gin to make it work smoothly.

ELLEN.—Why, Charlotte! I thought you were a member of the Temperance Society.

CHARLOTTE.—Well, Ellen, so I am; and a warm admirer of the objects it aims to accomplish: but you do not suppose I am about to break its laws?

ELLEN.—Have you not promised to abstain from the use of ardent spirits, except for medicinal purposes?

CHARLOTTE.—This is a difficulty I did not foresee, indeed; but I shall satisfy my conscience by observing the spirit of the promise, while I neglect the letter of it. I am amused by your ingenuity, Ellen. This prohibited liquid is to be mixed up with the white, and then to be spread over the screen evenly and thinly, first on one side and then immediately on the other, holding the screen by the edge with the thumb and finger: about five minutes after this is done, and before the paint is dry, take a piece of soft muslin, and lightly rub away any air bubbles that remain, or have caused little specks.

ELLEN.—I fear I shall find it awkward to hold the screen by the edge. May I not do

one side first, and when that is dry, paint the other.

CHARLOTTE.—The screen will warp if you attempt to do so, Ellen; therefore, both sides must be done at once. In half an hour the first coat will be dry, and the second may be put on: guiding the brush in a contrary direction, and rubbing away the air bubbles as before. This is to be repeated to as many as five or six coats, when it may be painted over.

If the wood you are preparing be of a dark colour it will be necessary to give it two or three more coats of paint, to make it look thoroughly white.

If porous, like mahogany, the paint must be mixed much thicker for the first two coats, to fill up the pores; and should be rubbed smooth with the muslin for a longer time than before, after which, it should be used thin to make it lie evenly.

ELLEN.—Is this composition to have some isinglass spread over it before it receives the black paint.

CHARLOTTE.—No, the isinglass mixed in

the paint will answer the purpose The use of it is to prevent the varnish which is afterwards to be applied, from penetrating the wood or paint so much as to cause a disagreeable yel low tint, which it will do if not so prevented To cover a table top, or other object with paper for the Inlaying we proceed by pasting two sheets of drawing paper over it, to do which rather strong paste should be used, and spread over the back of the drawing paper with a stiff brush, and when the first coat of paste is nearly dry a second may be put on, and the paper placed on the subject and well pressed with a cloth or handkerchief, the following day the second sheet of paper may be put on in the same manner, and after this is dry, the isinglass should be put on twice, on account of the paper absorbing more than the wood

ELLEN —Will not the surface of the paper be rough compared with the composition, and make it difficult to draw the lines so smooth as would be desirable?

CHARLOTTE —The isinglass which is ap pl ed, draws the surface together and makes it smooth for the painting, and the varnish,

which is used after the painting is done, entirely removes the rough appearance on the surface of the paper. This work is varnished and polished exactly as the transfer work, only it requires fewer coats of varnish; about twelve will be quite enough when it is to be polished. We have now, Ellen, concluded our studies for the present. I shall, therefore, be happy to assist you in making up any things you may wish to ornament with these newly acquired arts, and, if you please, we will commence by making up the flower-stands and match-cups already painted.

ELLEN.—Thank you, cousin Charlotte; I am very greatly indebted to you, and shall most readily take advantage of your kindness in the way you propose. I wish to know, before we finish for to-day, if I could make the liquid black and white myself, in case I should at any time be unable to procure them at a shop.

CHARLOTTE.—They are easily made, if you have the proper materials—good lamp black and pure flake white. The best way for you to ensure this will be to purchase a cake of

each, ready prepared for water colour painting then wrapping one of them up loosely in a piece of strong brown paper, break it in pieces with a hammer, by knocking it upon some hard material, such as a hearth stone, and put it into a tea cup with enough soft water to cover it, then leave it till the next day, when you may add some thin gum water, and a little vinegar for the black, and gin for the white, to prevent it from getting mouldy, stir it about well with a camel hair brush in tin, and pour it into a bottle when it will keep for several months and be fit for use whenever you want it If you desire to make a large quantity at any time, you must purchase the lamp black and the flake white in a dry state, and grind them upon a ground glass slab of about a foot square, with a ground glass muller, in this manner put about a table spoonful of colour upon the slab and enough thin gum water to moisten it and mix them together with a palette knife add a little plain water and grind with the muller until all appearance of grittiness has been removed, turning it over with the knife from the sides to the middle as

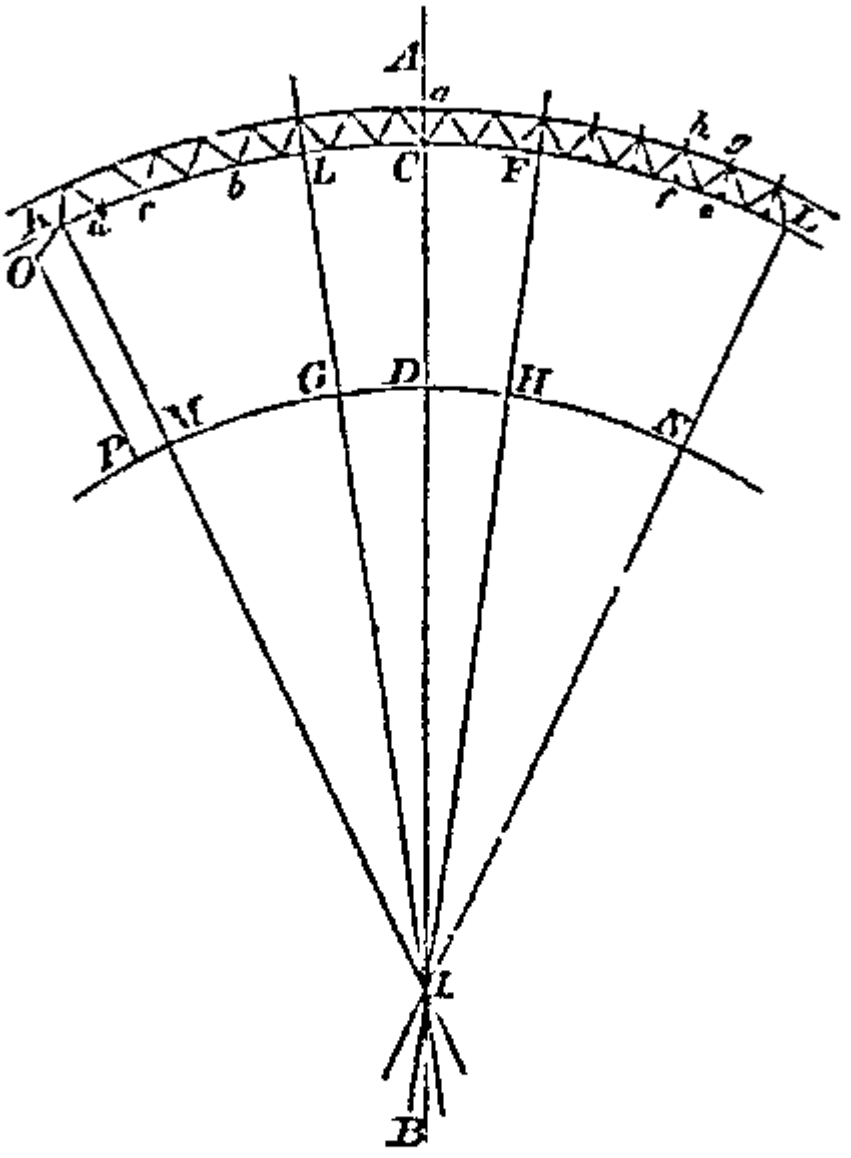
it gets spread out, this is rather laborious work, and when properly done will occupy about half an hour for the quantity mentioned It may be taken up with the palette knife, and put into a bottle after a little more gum water has been added, a like quantity may then be done in the same way, until you have as much as you require If you intend to keep it by you for any time, add a little spirits as before When the colour is on the slab it should be only just wet enough to admit of moving the muller without great labour, because, if made too wet it will never become sufficiently fine You will readily perceive, from these instructions, that when you can procure the paint ready prepared it will be decidedly preferable

ELLEN —Oh yes I merely inquired because I like to know how things are done, and it is just possible that I may be so situated as not to be able to procure them, though I admit not very probable I shall be quite ready to attend you to morrow, Charlotte I wish very much to see how my paintings will appear when made up

TO MAKE UP

CARD BOARD FLOWER STANDS.

CHARLOTTE.—I have brought with me four round pieces of deal wood, which I procured from a turner, for the bottom of the flower-stands. They are each half an inch in thickness, and have a sloping edge like the sides of a saucer, but not so much a slant. The card board, on which the paintings are done, is now to be marked with a pair of compasses, making the upper line parallel to the lower. Perhaps the most satisfactory plan will be to form a pattern upon a stiff sheet of common cartridge paper, to avoid the risk of spoiling the paintings. This may readily be done in the following manner:—draw a straight line A B down the middle of the cartridge paper, then measure the height of the flower-pot placed on the wooden bottom, and mark it on the upper part of A B, as at C D; you must next



measure the width across the top of the flower-pot, adding about half an inch, otherwise you will not be able to get it out when you wish, divide the measurement in half, with a pair of compasses, and placing one leg on the point C,

make a mark on each side as at E and F, the smaller diameter of the wooden bottom must be treated in the same manner, and marks made as at G and H on each side of D; then with a long ruler draw straight lines through E G and F H, and you will find that they both pass through the line A B at the same point I. Draw through D the arc M G H N with the compasses; but as they will not be sufficiently long to describe the upper arc, you can take a long slip of Bristol board, about an inch wide, and fixing one end with a drawing-pin to the point I, make a small hole through the other end at the proper distance to fall upon C, insert the point of a pencil through it and describe the arc K E F L: the next thing to be done is to mark off on each side of the bottom G H another diameter; but as the circumference of a circle is rather more than three times its diameter, some allowance must be made; thus, if the diameter of the bottom be four inches, (which will be about the size required,) mark off four inches and a quarter at M and N, draw lines from I through M and N to meet the outer arc at K and L. Now

the points for the top of the Vandyke, I again halve these portions as at *e f*, and with a long straight rule carry lines from I through *e* and *f*, making pencil marks as at *g h*, and so all along the arc. It will much assist the operation if a stout pin be stuck perpendicularly into the table through I against which one end of the ruler may rest and turn as on a centre. If you then draw lines from point to point the figure is finished; and it may be cut out with a pair of scissors. This pattern may then be placed over each of the drawings, and a pencil line carried all round it; placing it so carefully as to let the drawings be straight in the middle.

paper, out of which the form was cut, and mark a pencil line round as much of it as is left whole from cutting out the form, or perhaps it will please you still more if you place your pattern on another part of the cartridge paper, and after drawing a line round the whole, cut it out so as to leave the opening entire, when it may be placed over the drawings without any uncertainty With some strong gum thick paste, or thin glue, the ends are to be joined together It is now to be placed on a board or table, and a flat ruler laid upon the pasted parts, with some lead weights on that, to press it well while wet in about two hours it will be set enough to admit of being removed without the risk of separating and the piece of wood for the bottom may be put in, by applying thin glue to the lower part of the card board inside, where the wood will touch it, and also to the edge of the wood. This must be done as quickly as possible, lest the glue become dry, which it will do rapidly To set the bottom in its proper place, without touching and soiling the sides, fix a tracer firmly into the middle of the wood,

and lower it down carefully until it reaches the bottom of the card board.

ELLEN.—I seem to fancy I could cut out the basket without so much trouble as you have taken, Charlotte. I should have cut the Vandyke form at once, with scissors, trusting to my eye to make the notches at equal distances. I could have done it much quicker in that way.

CHARLOTTE.—Then you would have been exceedingly dissatisfied, Ellen, when you discovered, as undoubtedly you very soon must, that it was all irregular, and most probably there would appear a double point where the ends met. It is so unlikely you would chance to cut them sufficiently exact, to meet without partially folding over each other; while the plan I recommend will lead to certain success, and is at the same time perfectly easy.

ELLEN.—I think I shall be able to make up the match-cups myself; but perhaps you will tell me how to fix them on to the stands.

CHARLOTTE.—Before the card board is joined together in its circular form, a piece of

drawing paper, one half of which is notched all along, is to be pasted on to the inside of the card board letting the notched part hang below the card it may then be bent into its round form and fastened, and when dry the notched paper is turned within and being well gummed or pasted, put on to the stand the separate pieces of paper pressed down and a book, or something heavy laid on the top, until it is dry, to keep it close together

ELLEN —Will you tell me what is the best way to make each of the cements you have recommended me to use glue, paste and gum I know it must be very simple, but as one cannot be supposed to have an intuitive knowledge of the mode of preparing them I should like to be made acquainted with the best method

CHARLOTTE —The most simple of these is liquid gum which is made from the best gum arabic procured at a Chemist s The difference in the quality of this article is discovered by its colour, the whitest being the best Put a table spoonful of gum into a tea-cup and pour about two of the same spoonsful of water

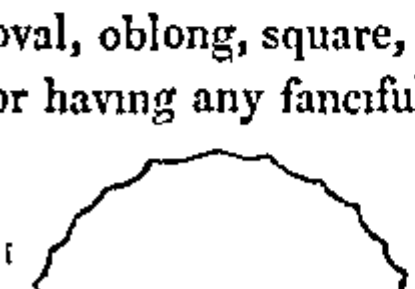
over it and one spoonful of pale vinegar, and leave it for a day, then stir it well with a spoon, and pour it into a bottle for use. The vinegar is serviceable, both in dissolving the gum and in preserving it from becoming mouldy. The most frequent error in making liquid gum, is that of putting too great a proportion of water, and thus lessening its adhesive quality. To make good paste, take a large spoonful of flour and put it into a basin, then add as much cold water as will moisten it, and mix it thoroughly with a spoon; add a little more cold water until it is of the consistency of cream: pour this into about half a pint of boiling water, stirring the water at the time with a spoon, add half a tea spoonful of powdered alum, and let it boil about two or three minutes, stirring it all the time, when it will be fit for use. The alum will preserve it for weeks. To make glue fit for card board work, either common or Indian glue may be used; the former of which can be procured at an ironmonger's, and the latter at a stationer's. Put a piece of about the size of a small finger into a tea-cup half full of cold water, and let

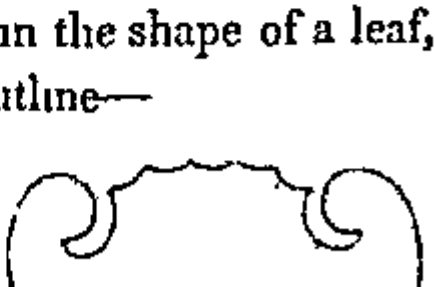
it remain for twenty-four hours, it may then be placed over a small saucepan of boiling water for half an hour, when it will be melted and fit for use There should be enough water in the saucepan to touch the bottom of the cup when placed on it. If the common glue be used, a little powdered white sugar, about as much as will lie on a sixpence, may be added to prevent its drying too rapidly

To morrow I shall be happy to shew you how to make a pair of screens with scorched paper, and ornamented gold corners

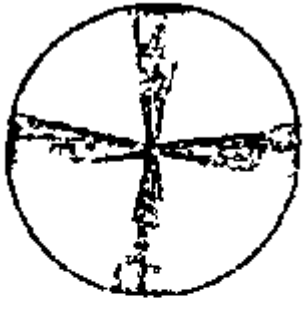
TO MAKE SCORCHED PAPER SCREENS

CHARLOTTE —The first thing to be determined on is the form which may be circular, oval, oblong, square, or in the shape of a leaf, or having any fanciful outline—





Having decided upon the general form sketch the outline of it upon a piece of stout drawing paper and cut it out rather larger than the exact f rm then have three or four Italian heaters or irons for the purpose made red hot and placing the paper on a common board hold one of the heated irons within half an inch over it until it produces a brown shade, and in the direction of a radius, that is pointing from the outside of a circle to the centre It is also desirable to move it gently from right to left over about the space of an inch, while it is scorching the paper When the first shade is done, turn the paper round to make another exactly opposite to it, then half way on each side and again between every two, until they are so near that the shades meet and produce a tint of brown over the whole Suppose the screen to measure nine inches in diameter, then as the circumference is three times the length of the diameter it will be twenty seven inches If the irons are guided over an inch of the paper,



the scorching will extend rather more than a quarter of an inch beyond on each side, which will make nearly an inch and three

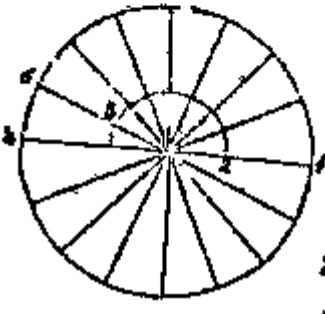


quarters for each shade; and this will require sixteen shades to make up the twenty seven: if this effect should be larger than is wished, two shades may be introduced between each two after the first eight have been done, making twenty-four.

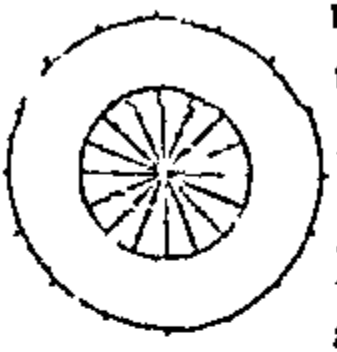
ELLEN.—I fear, Charlotte, I shall not guide the iron so exactly as to make the shades equally distant, and perhaps not equally pointing to the centre, particularly if the screen be of an oblong square form; and suppose I should think the twenty-four shades as much too small, as the sixteen were too large, and wish to put twenty, or any other number, how must I proceed then?

CHARLOTTE.—In that case you must set about it more mathematically. Hitherto we have trusted to the eye, but you will accomplish it much more satisfactorily, if you adopt the following method, and will also avoid the

risk of falling into the other errors you have referred to Make the circle for the screen with a pair of compasses, of the proper size, with ink, divide the whole number of degrees contained in the circle by the number of shades intended, 360 divided by 20 will be 18, which is the number of degrees each shade will contain Place the centre point of the protractor upon the centre of the circle and draw with a blacklead pencil a straight line for the diameter, as 1, 2 continue it until it meets the circumference as at 3, 4, mark off eighteen degrees, as at 5 and continue the line until it meets the circumference as at 6, take the distance 3, 6, in the dividers and mark off equal spaces until half the circumference is done then draw lines through each of these points until they meet the circumference on the other half of the circle now determine the size of the centre paper which is to receive the drawing about five inches and a half in diameter will be a good proportion, draw it in ink, and then take out the



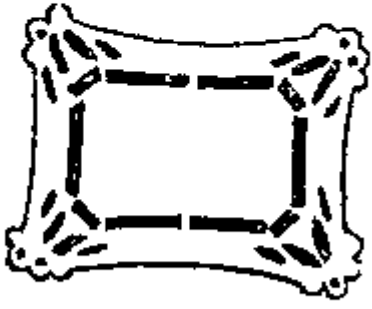
pencil marks between the two circles with Indian rubber, and the part of the lines which is left will be sufficient to guide the irons into the proper form If the shades are not made equal in colour at once, the light ones may be drawn over again to make them equal



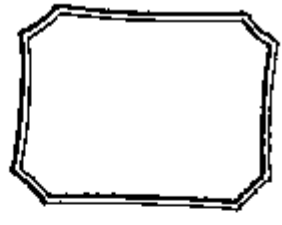
The next thing is to cut out some stout Bristol or card board rather larger than the screen, and paste the burnt paper on to it, and also the coloured paper for the back The scorched paper is extremely brittle, and will require much care to prevent its cracking, it will be necessary to damp it all over with a large wet camel hair pencil, a flat one in tin is best for the purpose, and when nearly dry the paste may be spread freely over it, twice, allowing time for the first coat to be almost dry before the second is applied, immediately after which the paper may be placed on the card board, and pressed well with a cloth, to make it adhere in every part to preserve it free from spots and marks, let a sheet of

writing paper be placed on it while this is done: the embossed paper for the back should be put on at the same time, but will not require to be damped, one coat of paste will be sufficient, and very little pressure need be given to make it adhere. After this has been done, the screen may be placed in a regular press, or on a flat table, and some music-books laid on to make it dry flat, always remembering that a cloth folded two or three times must be placed next embossed paper, to prevent the pattern becoming flattened by the pressure requisite to make the screen dry straight. It is to be left in press about three or four hours, and in the mean time the gold and coloured paper ornaments intended for it may be prepared. A screen of an oblong square form has generally a gold ornament at each of the four corners; one of a circular form will look better, with a wreath of gold and coloured leaves and flowers intermixed, carried all round it; other forms may be ornamented according to fancy. To cut out the gold ornaments for an oblong square screen—

objection I see to doubling one piece of paper, instead of taking separate pieces is, that it would use much more, and cause a waste of the gold, which is an expensive article The



outline of the whole screen and of those parts which are to represent open work, may now be traced on a piece of thin card board, and cut out with some small openings to make the form of the centre, and also two pieces of thin Bristol board for the centre, which are to be bound round the edge with either the matt or the burnished gold The former is the term given to the unglazed gold paper, the latter is the bright shining gold To put the gold properly on to the edge of the Bristol board requires great neety and care It is cut into narrow strips with a sharp pointed penknife, and a long flat ruler, which will be best for the purpose if it have a brass edge, and if the gold paper be placed between two sheets of writing paper, it will be cut very clear



When the burnished gold is used, let it be put on with gum, but the matt gold, with paste, because paste will remove part of the gloss from the former, and gum will give a glaze to the latter: in either case the cement must be applied twice, letting the first coat be nearly dry before the second is put on. It must be pressed on to the Bristol board with a clean cloth, and neither the gum nor paste must be suffered to get on to the Bristol board beyond where the gold extends; it will be found a good plan to place the gold paper on to the edge of the Bristol board, and observe whether it projects equally beyond, before it is pressed down to the front and back, as it will have an awkward effect if it appears irregular and wider in one part than another.

ELLEN.—Will it not be considerably more trouble to form and cut the ornaments for a round screen?

CHARLOTTE.—There will generally be more work, but not greater difficulty. The pattern which surrounds the centre may be either a varied one all round, or about a fourth part repeated. In the former case, the whole must

be traced, in about four parts, on gold paper; in the latter, if one part be traced, the four may be cut out altogether; if the pattern is designed to run in one continued direction, the four pieces of gold paper for it must be placed in the same position, with the gold all facing in one direction; but if the design is intended to be a repetition of the pattern in different directions, then the papers must be placed two with the gold side up, and the other two with it down; and the same rule is to be observed in reference to the card board pattern, for cutting out the form of the whole screen.





When the screen has been in press about the time before recommended, three or four hours, the exact form may be marked by placing the card board pattern on it, and drawing a pencil line all round the outline, and each part to be cut out. This cutting out you will very soon ascertain is rather a fatiguing task. It is

done with small chisels and gouges, which should be as sharp as possible Placing the screen on a piece of stout card or a plate of pewter, laid upon a very firm table, put the chisel upon the line, keep it in an upright position, and press heavily enough to cut through the card. Move it close to the edge of the first mark and cut again, and so on until all the outline has been cut if the forms are so curved as to require it, the gouges may be used The



card board centre and gold flowers, &c may now be pasted on, the flowers, which are to have two coats of paste, may first be put on, and the Bristol board, which is to be pasted but once, may be put on last, because it will be desirable to put it in press again as soon as the latter has been put on, to secure its adhering The screen must now be left in press three or four days, after which I will show you how to shade the gold and coloured paper flowers I recommend you to finish the companion screen to the one we

have been doing, and also to make up a pair of oblong square ones, entirely by yourself

ELLEN —Allow me to ask you two or three questions, Charlotte, while I think of them Would any inconvenience arise if the screens were not removed from the press until they were perfectly dry and hard, and were to be cut out afterwards instead of disturbing them before?

CHARLOTTE —Yes, Ellen If they were to be left until the next day only, it would occasion much more labour, in consequence of their being considerably harder, but if cut out as soon as the paste has set sufficiently to secure them from the risk of being separated, and while the card board and paper are still damp, it is comparatively easy

ELLEN —Thank you, Charlotte I perceive now why it should not be delayed, and am pleased by having it so explained as to enable me to know the reason Another enquiry I wished to make was, whether you would direct the lines of shade, produced by scorching the paper of the oblong square forms all towards one point, as in shading a circular screen, or would you

direct them towards two points like the two centres of an oval?

CHARLOTTE.—It will be sufficient to direct them to one point, as in the round screen unless you have to shade an oval form, which may be considerably wide in proportion to its height, in which case I should shade from several points, taking one for each line of shade until they come as near to the side as to the top of the form, observing that every two be nearer together in the middle than towards the edge of the figure, and so avoiding the bad effect of parallel shades, as those in the middle must be if two points only are taken, in which case they no longer have the effect of rays proceeding from an illuminated centre, and therefore give a different idea to the one intended



ELLEN.—You mentioned that the chisels and gouges should be very sharp will you tell me how to sharpen them when they get dull?

CHARLOTTE.—This is a task I think you will be scarcely able to accomplish yourself,

and therefore recommend you to send them to a cutler s when they need sharpening If this should be impracticable at any time you may improve them yourself by rubbing them upon a hone made wet with either oil or water

CHARLOTTE —To-day I am to show you how to shade the ornaments on the screen The coloured paper is shaded with water co lours in cakes and will generally require about three degrees of tint a light shade a darker one and a very strong one for markings The light touches, which enliven it so much are put in with flake white used rather thickly and mixed up with thin gum water all which may be begun and fin shed at the same time Not so the shading of the gold From the difficulty with wh ch water colours adhere to gold paper, and the extremely heavy effect they produce when used it is necessary to shade upon it with either oil or varnish colours and because the latter of these is the quicker

in drying, the preference is given to it. On this account I have brought with me all that is requisite for the purpose, some burnt sienna, lake and lamp black, in powder, a bottle of copal varnish, and spirits of turpentine, a palette, knife, and slab, some sable hair brushes of middling size, and one small one with longer hair Put as much burnt sienna as will lie upon a sixpence, and a fourth as much lake, then add varnish enough to moisten them, and a few drops of turpentine, grind them thoroughly upon the palette with the knife, adding turpentine as the mixture becomes dry, and when it is perfectly smooth, a little more varnish, it may then be put into the slab, and an equal quantity of varnish and turpentine be added to render it as thin as required for use, for the large shades, and any harsh outlines may be softened off with a brush just moistened in varnish alone In two or three hours this will be sufficiently dry to receive the second and darker shade, which may be softened off in the same manner It must then be put away to dry until the following day, when the markings may be done with a darker brown

colour, made by adding a very little lamp black to the lake and burnt sienna, and also a greater proportion of varnish than before, this must all be fresh mixed, as what is used one day will not be fit for the next In putting on

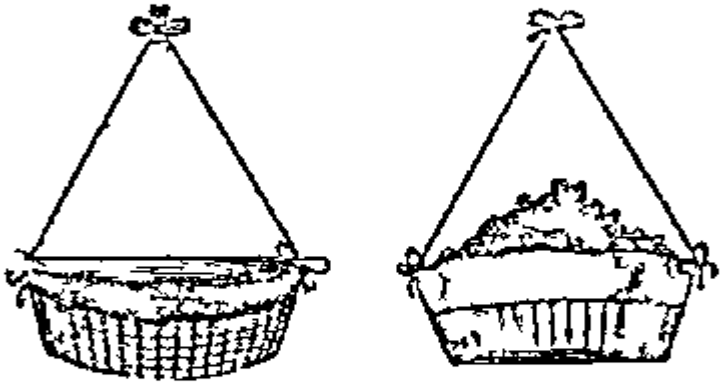


these markings, use the small long hair brush, and endeavour to get the long thin line, when required, by moving the hand altogether while it is drawn, instead of keeping the little finger fixed on the paper while the others are guiding the brush Having finished these, let it be put away until the following day, when a coat of the varnish may be spread over the gold wherever it has received a shade The dark brown colour may be used for the dark tint put on the burnt paper by the side of the gold, to give it greater relief

TO MAKE PIER BASKETS

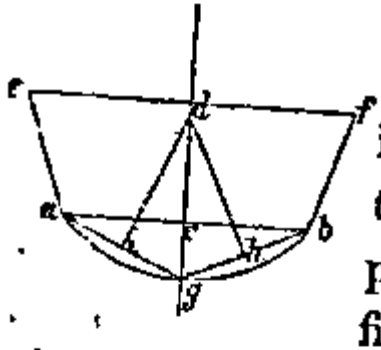
CHARLOTTE —I now propose to explain to you the method of making some baskets to

hang against the wall, principally used to ornament an empty pier, and therefore called pier baskets If painted to represent a basket filled with flowers they have an exceedingly pretty appearance, particularly if the painting be done upon velvet or some material which will display colours to advantage They are supended by a ribbon, and may be filled with



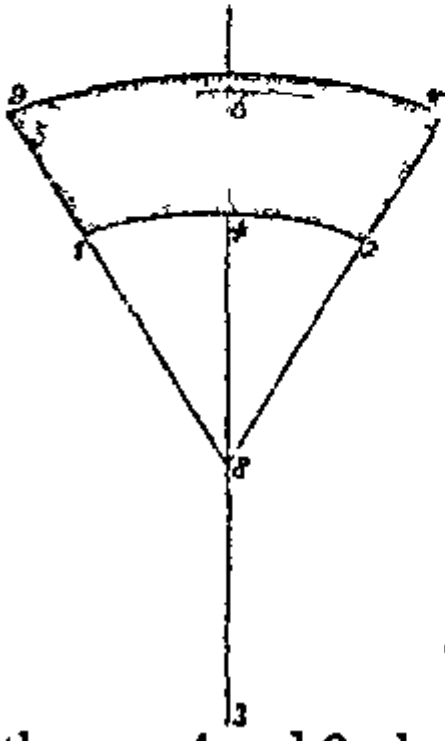
artificial flowers they may be placed upon a side table, a chimney piece, or other place, but look best when suspended against the wall about six feet from the ground The first thing to be done is to determine upon the size and form of the back, or that part of the basket which rests against the wall, then the width of the bottom, and afterwards the front or curved part, upon which the painting is done The design for the back is to be done accord-

ing to your idea of what will be well proportioned. If the side be formed so as to make nearly a right angle with the bottom line it will have a formal effect; and on the other hand, if the angle be made very large, it will look strained when finished. An angle of about 110 degrees will be a very good proportion, and if the base be ten inches in length, and the height of the back five inches, the top will be fourteen inches. To describe this figure, first



draw the line *a b* equal to ten inches in length; find its middle as *c*, and erect the perpendicular *c d*, and produce it to *g*: mark off five inches from *c*, as at *d*, and draw the line *e f* parallel to *a b*; mark off seven inches on each side of *d* as *d e*, *d f*, join *e a* and *f b*, and the angles *e a b* and *f b a* will be nearly 110 degrees: determine the projection of the bottom of the stand (2 inches will be well proportioned), and mark it off from *c* as at *g*, connect *g a* and *g b*; find the middle of each as *h* and *i*, and erect perpendiculars upon them as *h d*, *i d*, the point

where they cross each other as at *d*, will be the centre of a circle, of which *a g b* is an arc, from the centre *d* at the distance *d g* describe the arc *a g b*, and the figure *a g b c* will form the size for the bottom of the basket This may all be done upon the stout pasteboard of which the basket is to be made Place a flat rule upon the line *a b*, and with a sharp knife cut about one half the thickness of the paste board, it may then be easily bent to form the upright back and flat bottom



To make the form for the front, take three times the length of the distance *d g* of the former figure and describe the arc 1, 2, place one point, *a*, of the bottom upon the point 1 of this figure, and turn it on the line until the points *g* and *b* touch the arc, and make a mark against them as 4 and 2, draw the straight line, 3, 4, 6, and mark off 4 6, equal to *c d* of the for

mer figure, with the distance 3 6, describe the arc 5, 7, divide the line 3, 4, in half as at 8, and draw lines from 8 to 7, and 8 to 5, and the figure 1, 2, 7, 5, will be the form for the front. This may be cut out upon thinner pasteboard than the back, particularly if the upper part is to be finished with an irregular outline, such as that formed by a wreath of flowers.

ELLEN.—I think I understand that very clearly. But will you show me how to join these together, as I fear it will be troublesome to do this properly?

CHARLOTTE.—I will suppose you intend to ornament the front with a painting to represent a basket filled with flowers: the first thing will be to mark out the form of the front upon drawing paper for the painting, and as some of the flowers should rise above the line 5, 7, it will be necessary to take one at the distance required for such as 9, 10, and in drawing the design to represent the basket work, the right position of lines will be obtained by dividing the line 1, 4, 2, into the number of parts intended, and drawing from the point 8 through

each one until it meets the flowers, when the drawing is finished it is to be cut out close to the form 1, 2, 10, 9, but before it is pasted on to the card board a strip of coloured paper, and to make it stronger, a piece of Irish also, should be pasted to the ends of the card board and cut into slips half way to make it bend easily A piece of paper only may be pasted all along the lower curved line, as so much strength will not be required there as at the sides, the notched part of these should be cut in a Vandyke form, to prevent their falling awkwardly over each other The coloured paper for lining



the inside of the front may be cut out to the exact form and pasted on, and at the same time the drawing also may be put on, after which it should be put in a press or under a weight, to keep it flat and the parts close together while drying The coloured paper for lining the inside of the back part of the basket may be cut out to the exact form all round, except at the top, where a space must be left for turning over, and it should be pasted down at once, and then put in press

The lining for the remaining parts must be cut out in two forms, one for the back, which may be cut to the size of the card except at the bottom, where a piece may be left to bend under the bottom after the front and back have been joined together, the piece for the bottom may be cut out to the exact form

When the front with the lining and painting have been in press about three hours, the form of flowers at the top may be cut out, either with a penknife or the chisels It will be well to leave them in press a whole day before the back and front are connected. As it is desirable the sides should dry very quickly, it will be proper to use gum or thin glue instead of paste One side may be fixed while the front and back are flat on the table only take care to place them sufficiently wide apart to admit of the bend when joining the front to the other side In ten minutes after glue has been used it will be thoroughly set, and the other side may be fixed on this must be done while the work is held in the hand, and the finger kept a minute or two on each slip until it is fixed After this the strips which connect the front and

bottom may be fastened down, and to secure them a few lead weights may be put inside while the basket stands on the table. The coloured paper may then be pasted on to the back, and the piece to cover the bottom afterwards, which will finish the pasting. The ribbon is to be fastened to each corner, and a small brass tack may be put into the middle of the back to make it hang close to the wall.

Having finished this, I propose next to shew you how to make up a small writing folio.

ELLEN.—This is very interesting, Charlotte, I am so pleased that we can proceed upon a certain plan in making up fancy things, it is so much better than to have to guess at all the distances and forms I am certain I understand how to set about what you have shown me, and it is so delightful to feel that I thoroughly understand the work. I shall be quite prepared to-morrow morning for the writing case

CHARLOTTE.—I am pleased to witness your satisfaction at perfectly comprehending what you are attending to, and assure you

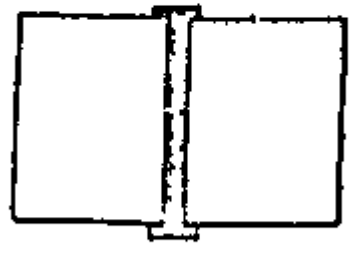
that a right understanding of whatever you learn will always afford equal pleasure I pity those young people, who, whether from their own inattention, the want of proper pains being taken by those who profess to teach them or the want of capacity, are constantly uncertain whether they are pursuing the right method No study can be interesting to such They are like blind persons groping their way through an intricate and doubtful path, who even when they arrive at their desired destination must inquire of others before they can be completely satisfied they are right I suppose you are now thoroughly convinced that it is better to have a definite plan, rather than trust to a guess, in forming even so simple a thing as the small Vandyke form for the top of a basket.

ELLEN —Indeed I am, and think my eye would be much offended with any fancy work that had been made up by guessing at the forms which should be made to fit each other

TO MAKE WRITING FOLIOS

CHARLOTTE.—The outside of this subject may be ornamented in a variety of ways. If made of wood, with Grecian Painting, Transferring, Inlaying or Japanning; if of paper or card board, with Oriental Tinting, Mezzotinting, or any style of drawing or painting. I shall explain to you how the latter are made up, and that will teach you how to put together the former. The sides may be of mill board, paste board, or card board, the former is cheapest but the most difficult to be cut, yet it is upon the whole to be preferred, because least likely to twist. Paste board and card board may be cut into the proper form with large scissors, mill board with a sharp pointed penknife. Having marked the form for one side with a blackhead pencil, (about nine inches and a half by twelve will be well proportioned) place the mill board upon some very hard surface, a flat sheet of pewter is the best for the

purpose, but hard wood will do if the pewter is not easily obtained Let the flat ruler be placed on the line and kept steady by a firm pressure of the hand, or a very heavy weight placed on it, then guide the knife carefully along the edge of the ruler, slowly at first and lightly but quicker as you proceed until the line has been cut through, by this means any thickness may be penetrated Having in this way cut all the four sides of each of the two parts, back and front of the folio the leather for binding the two together may be put on Some kid leather may be obtained at a leather sellers cut out a strip about thirteen inches in length and an inch and a half wide, also another strip eleven and three quarters in length and an inch in width, paste the former well and lay the two boards upon it at about one third of an inch distance from each other, and let there be an equal length of leather above and below to be turned down, after which paste the other strip, and lay it equally on the boards so that there may be



as much on one side as on the other When this has been done, place something flat and heavy upon it for an hour, and then put on the inside lining Supposing it to be lined with embossed paper, let two pieces be cut out about half an inch larger than the millboard all round the outside of it, to allow for turning down Let these be pasted sparingly all over with thick paste and put on the inside, so as to leave in the middle about a third of an inch, the distance the millboards are from each other, then cut away a piece from each corner and turn the sides down, that the edge of the millboard may be covered, now, if the outside of the folio is to be covered with embossed boards, let them be cut to the size of the front and back, so as to come close to the leather, but not to lie over it, paste them well, particularly towards the edges, and immediately put them in press, where they should remain for an hour, after which the folio may be doubled to its proper form, and a piece of wood, or millboard of something less than a third of an inch in thickness may be put between the covers, but it must be covered with soft cloth to prevent

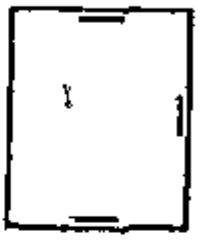
its flattening the embossed paper which is inside, and then some heavy books may be placed on it for a day or two, until it has dried thoroughly and is quite firm. The drawings you intend to put may then be cut out to the form of the flat centre of the embossed boards, and pasted on with thick paste spread over them sparingly. It may then be pressed again for an hour, to make these adhere, when the ribbon for the inside may be put on by stitching it at the top and bottom of the leather; afterwards the blotting paper may be cut out, and put under the ribbon, and to make it fit well, the corner of the paper where it passes under the ribbon should be cut off: the blotting paper should be about a quarter of an inch smaller than the folio all round, and a sheet of the embossed paper, with which the book is lined, may be put outside the blotting paper, to give a finished appearance to the inside.



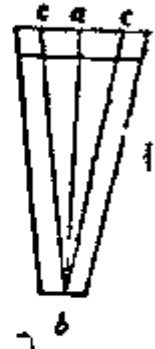
ELLEN.—It forms a very pretty book, Charlotte. But sometimes there are pockets

and ribbons to tie, could you show me how to make one with them?

CHARLOTTE.—The ribbons are let in before the lining is put on. Cut a line of the width of the ribbon through the card and millboard, at an inch distance from the edge, pass the ribbon through this opening, and paste or glue down about an inch in length inside, turning it towards the outer edge of each board. Pockets may be made to open at the outer edge, or towards the middle of the book. Cut a piece of card board or thin millboard, about the thickness of the cover less than the cover all round, then cut out two pieces of paper, or Irish, or leather, a little longer than the top and bottom of the cover, and narrower at one end than the other if you intend to make it open one inch when finished, it should be cut two inches wide at the broad end, and one inch at the narrow. Turn down a piece at the top to strengthen it and make it the proper length, then



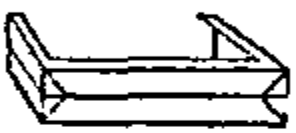




double it exactly in half lengthways on the line *a b* and back again on the lines *c b*, let one side of this be pasted on to the outside of the card or millboard already prepared, and the other side on to the inner part of the portfolio The lining may next be pasted on, having it long enough to admit of being turned in at the top to give a neat finish, and it should approach quite close to the sides, but not to turn over them When this has been pressed and is dry it will open and shut very freely Sometimes you may desire to make a pocket that will open equally wide at each end, to accomplish which the piece of paper, Irish, or leather for the sides, must be cut long enough to go all round the three sides, and must be of an equal width all along The difficulty in this case is to turn the corners so as to prevent their having a ruffled and clumsy appearance First, it must be doubled in half as before and each half back in half again, then opening it flat, double it across at the proper distance for

the corners, and cut it through from *a* to *b*, fold it as at the marks *b c*, and turn up the sides when it will have the appearance of the second figure, push in the sides and bottom, and you will find that it folds quite flat and smooth, it may now





be pasted well over the upper and lower edges and fastened to the covers

ELLEN.—Why are pockets made to open sometimes from the outside and at others towards the middle of the book, and which plan do you recommend?

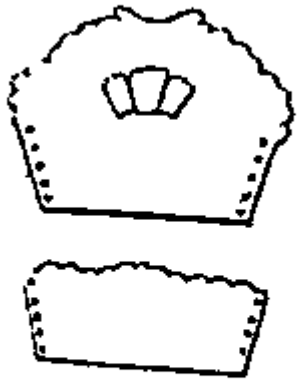
CHARLOTTE.—Upon the whole I prefer that they should open in the middle of the book, principally because there is less risk of loosing scraps and memoranda when so made, another advantage of this plan is, that if there be many things in the book they naturally fall towards the middle when it is closed, and if the opening be there it allows more space for them, whereas if the opening be at the outside, when the book is closed, they fall to that

part which has least space to receive them, particularly when the pocket has been made according to the former, which is the more frequent of the two plans now taught, and you know how awkward an appearance a book has when lying on the table with two many papers in it As it is not quite so easy to get at papers when the pockets are made towards the middle as when made towards the outside, some have secured the advantages of both forms, by making a flap to fold over the front of the book, and then by shaking it two or three times on a table the scraps or papers have come towards the widest part of the pockets without falling out, but upon the other plan this is unnecessary, and therefore I give it the preference

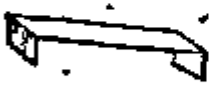
ELLEN —Will you show me how to make a pair of card racks? I think there must be something about them I cannot understand without being shown

CHARLOTTE —That shall form the subject of our next lesson

form with chisels, and when pieces of card are



to be fixed to the back form, for the purpose of holding notes or cards, they may be cut out and pasted at a little distance from the bottom, about an inch; and placed in their right situation. Let them again be put into a press to become flat and hard, after which they may be joined together, either by tying them with ribbons or connecting them with a piece of card board. If the former, cut out some holes at equal distances from each other both in back and front, the same number to each, then determine the distance you intend the front to project from the back, and cut out two strong pieces of card board to an inch more than that length, and about half an inch in width, double down half



an inch at each end to the form of the accompanying figure; now join the front and back of the card rack close together with a strip of gold, coloured or white paper gummed on, and put the two pieces of



card at the top of the front to make it set firm and in good form, gumming them to make them stick fast to both back and front, when this is dry the ribbon may be laced in through the holes, and if a bow be added to each corner it will give a pleasing finish to the whole If the back and front are to be connected by a piece of card board, a stout piece may be marked to the proper form, and it may be cut out at about a quarter of an inch distance from the mark on each side it should then be carefully cut along the lines *a a* so as to penetrate one half the card, then cut away half the thickness of these strips at the side, so that when bent they may not project beyond the edge of the middle piece, the two sides may then be gummed to the back and front of the card rack on each side, and when dry will be found sufficiently firm for use



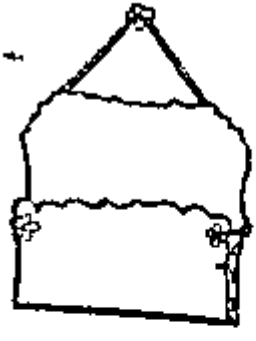




ELLEN —I saw a very pretty pair of card racks lately, but they appeared to be bent at the bottom, and not joined like those you have now shown me, how do you think they were put together?

CHARLOTTE —They were made entirely of one piece of Bristol board cut to the proper form, and then merely bent and connected at the sides with ribbon as before, and a few gold or embossed ornaments added to finish them Mark out the pattern upon some Bristol board, not very thick, bind it with gold round the edge, cut out the holes for the ribbon, fix on the gold orna ments, and then bend it across and lace it with the ribbon, add the ribbon for the handle, and it is done To morrow I will show you how to make a pair to stand on a shelf, instead of being suspended by ribbons





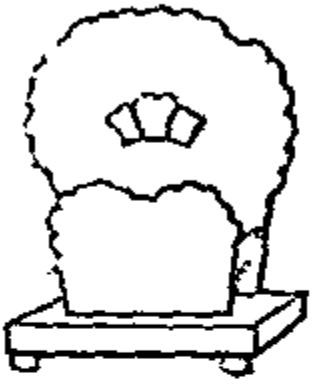
CHARLOTTE —We must procure two pieces of wood, from a cabinet maker, of about six inches in length, two inches in breadth, and nearly half



an inch in thickness, with two divisions sawn half way through the thickness, at the distance of a quarter of an inch from each side, and of the width of the card board of which the back and front are made these are to be covered with coloured paper and a brass ball screwed into each of the four corners Cut out a piece of paper large enough for the sides to fold over each other when bent round the wood, let it be pasted over twice and made to meet on the side where there are no divisions, doubling it in neatly at the ends, so that it may fold over without appearing thick and awkward With a bradawl, not quite so thick as the screw of the brass balls, make a hole at each corner and screw in the balls This completes the stand I must now show you how to connect the back and front, which are made as before, with this difference only, a space of card board equal to the depth of the divisions in the stands

must be left to the bottom of both. The c
which is used to join the back and front n
be either of a curved or angular form. Ma
upon some stiff card the width of the spa
between the two divisions on the stands, and
about six inches in length, and cut it out at t
distance of a quarter of an inch on each side
cut along these lines so as to penetrate half wa
through the card and then divide the strip int
small notches, let them be bent towards the out
side and the whole card to the
proper curve. Mark upon
the back and front of the

ade firm either with gum or glue Sometimes a strip of gold paper is put on to the front of the stand to give it a finished effect I think from having seen the method of making up these articles you will be able to put together a great variety of fancy works, and with a little practice and ingenuity to invent new ones



ELLEN —Thank you, Charlotte, for all the trouble you have taken to explain these things I shall now make a great many ornamental works, for Mamma and all my friends



THE Author of this work begs respectfully to state that he will be happy to give further instruction on the arts treated of in this work, to any Lady or Gentleman who may be desirous of receiving the same in London or its immediate vicinity Applications addressed to him at the Publishers, will receive immediate attention All the materials recommended in this work may be procured from him, at the same place, where also specimens of drawings in the different styles may be seen, and as it is probable that many persons may wish to have original drawings to study from in preference to the engravings from them, contained in the work the author begs to state that he will be happy to supply them upon the shortest notice For the information of persons residing at a distance from London, the following list of prices is subjoined

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